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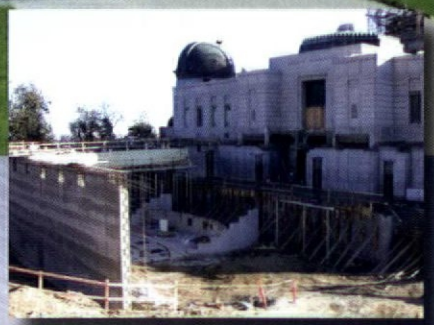

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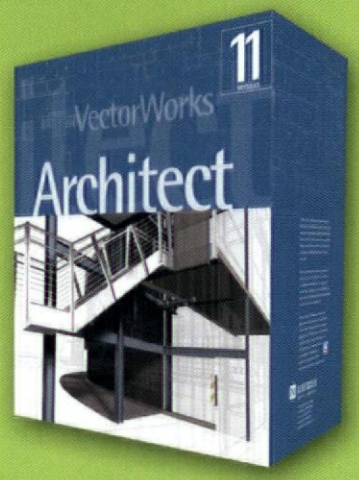

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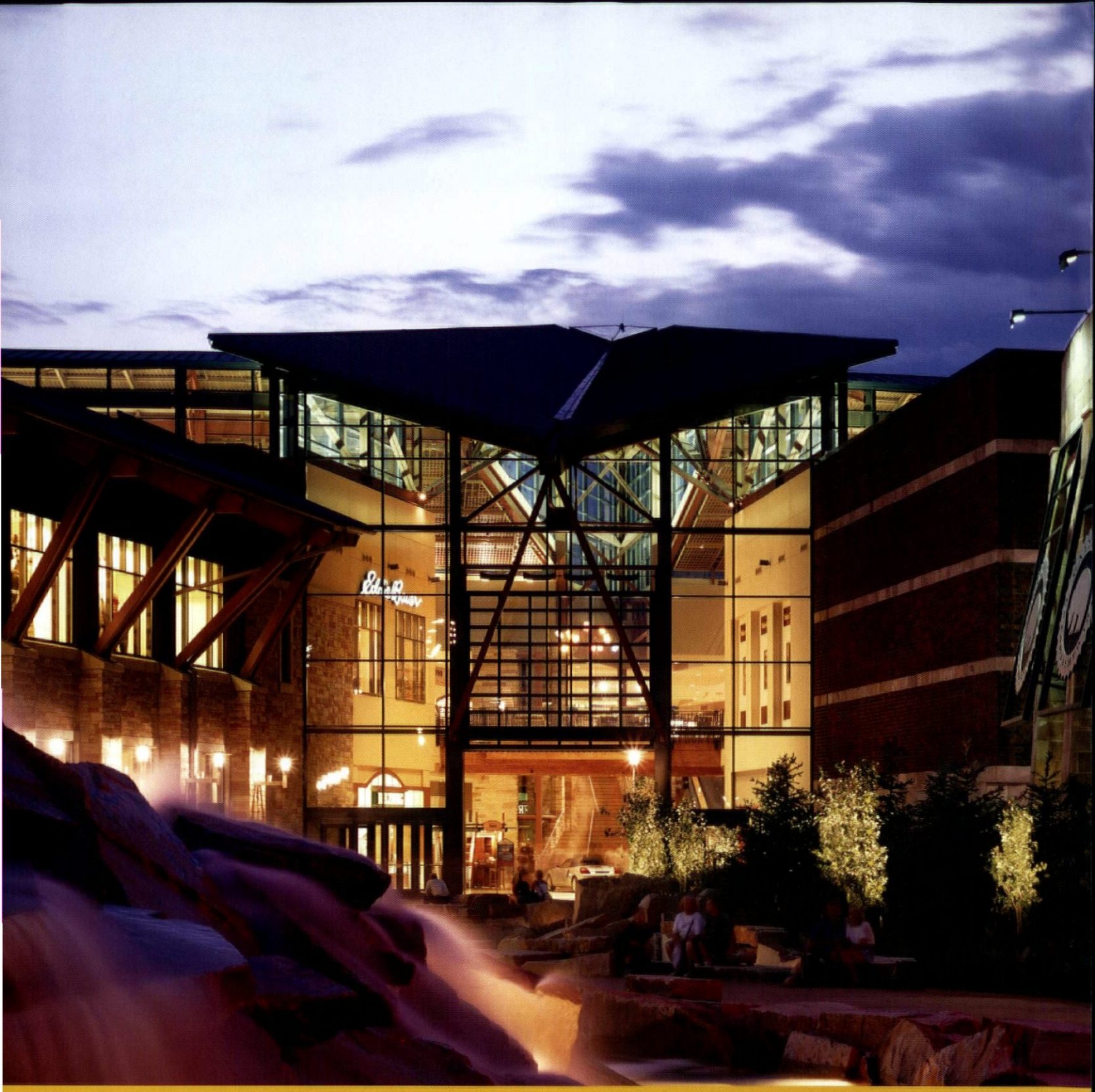

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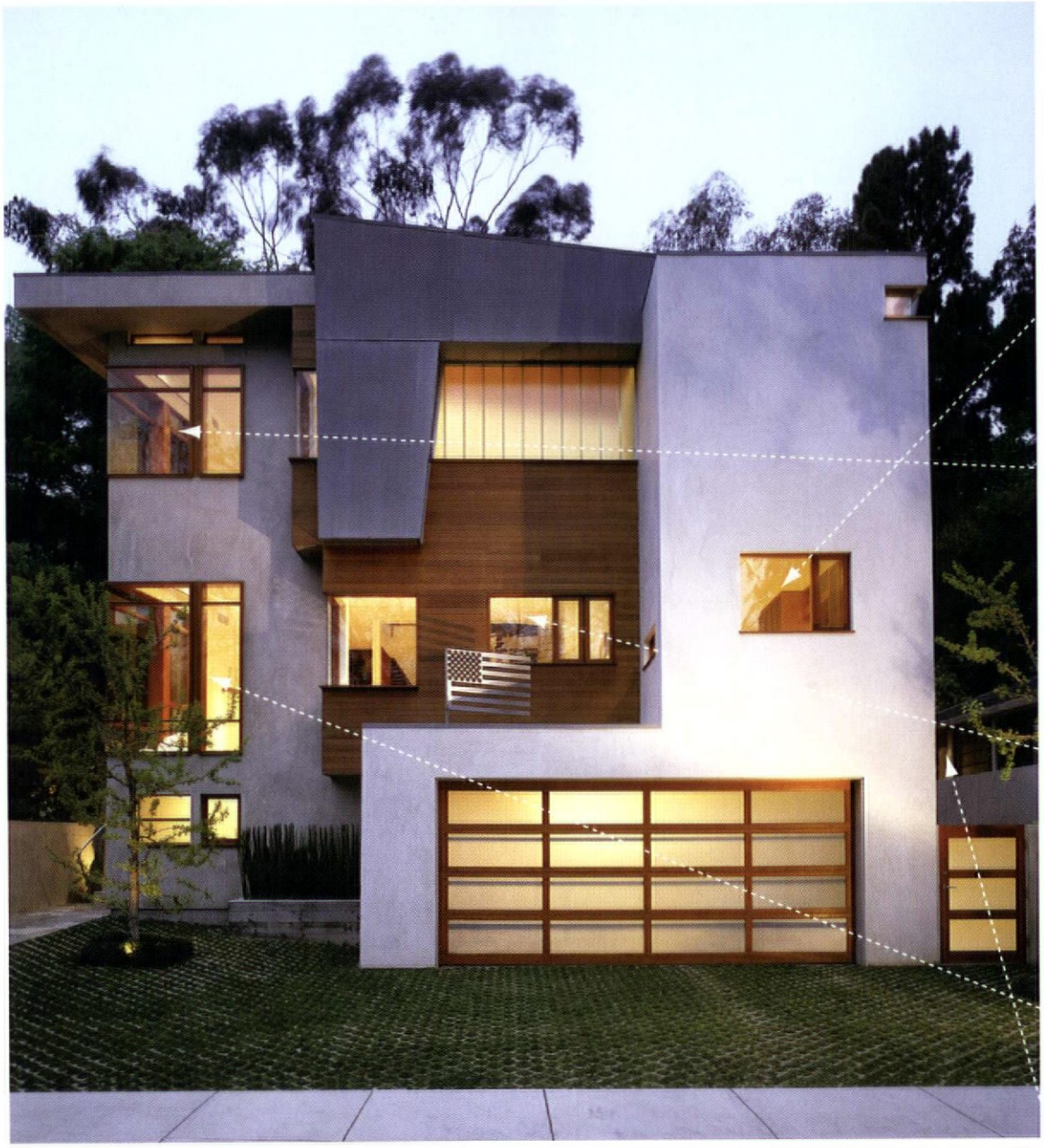

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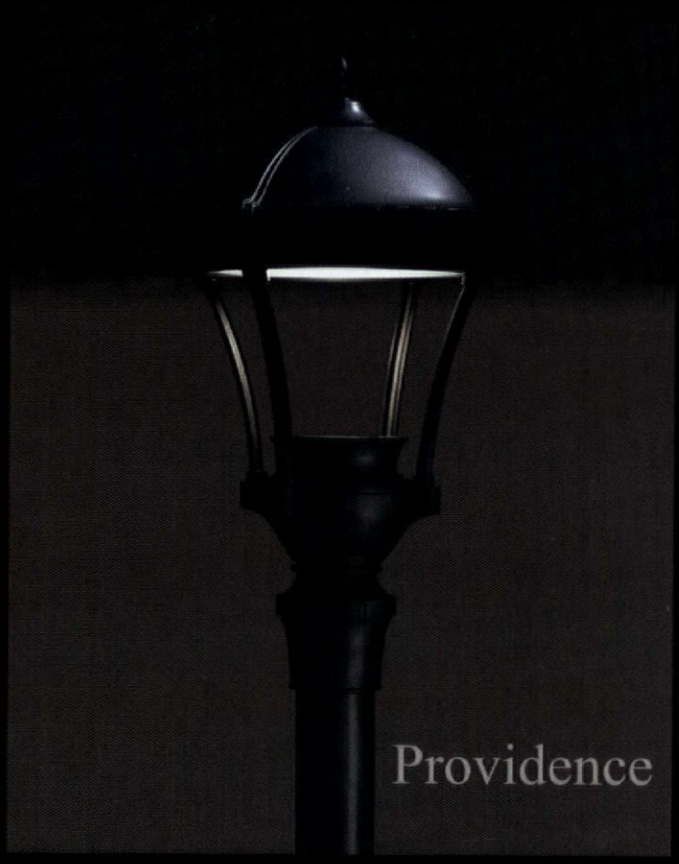

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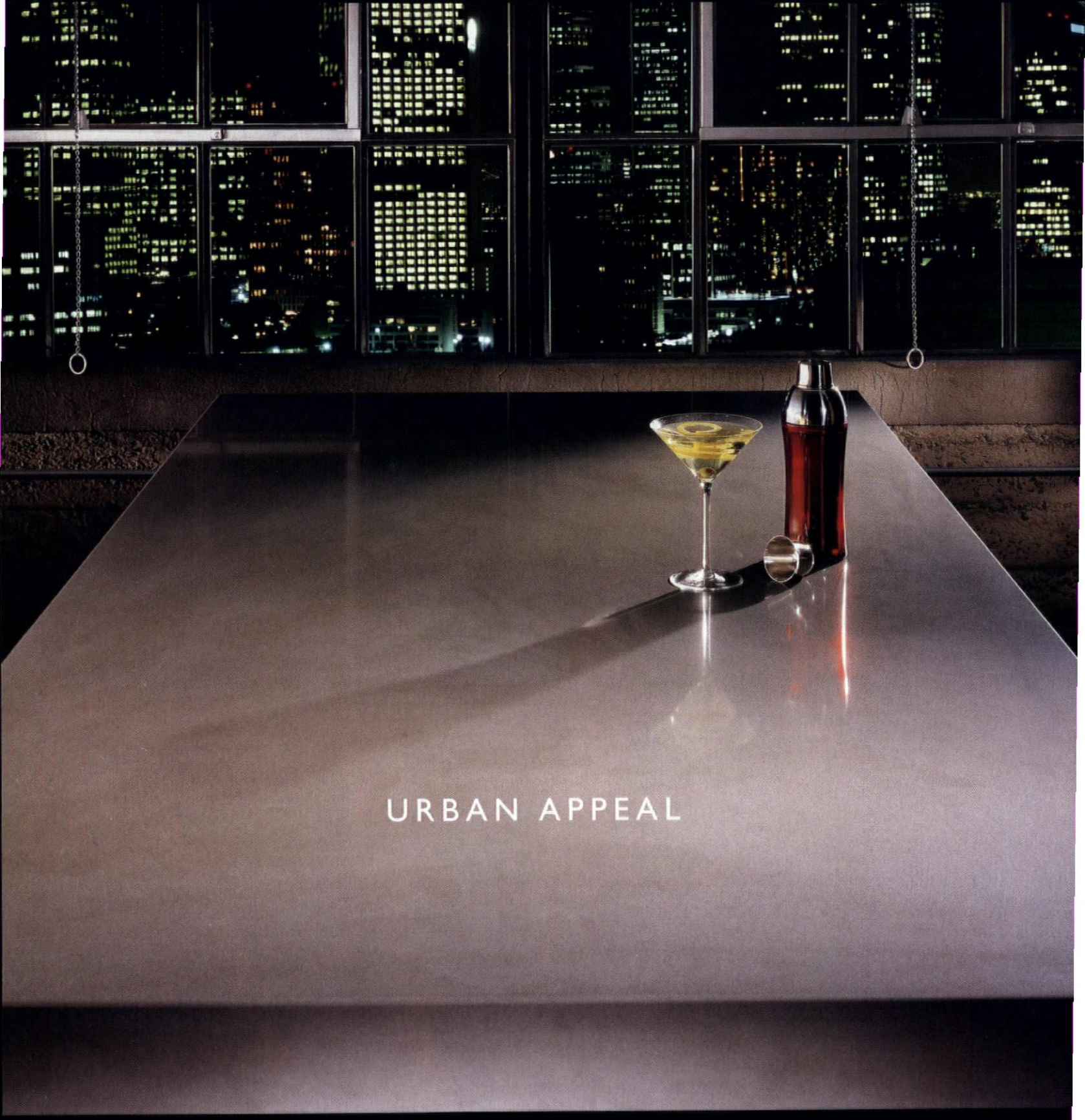

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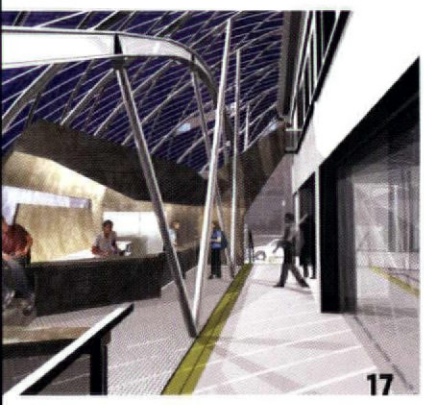

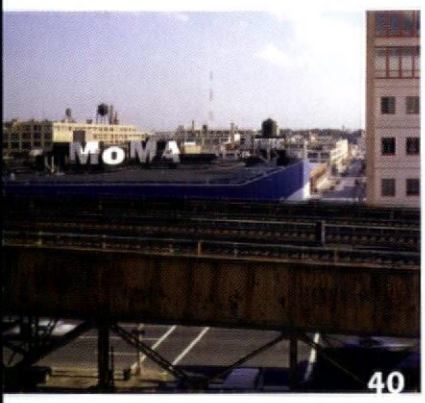

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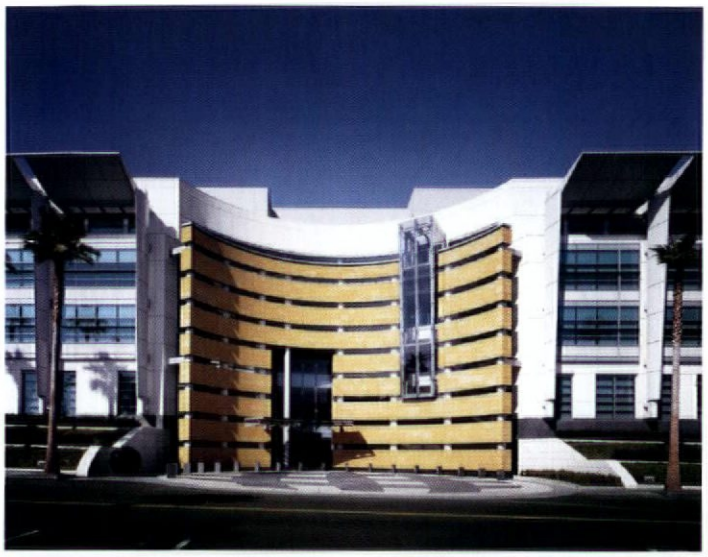

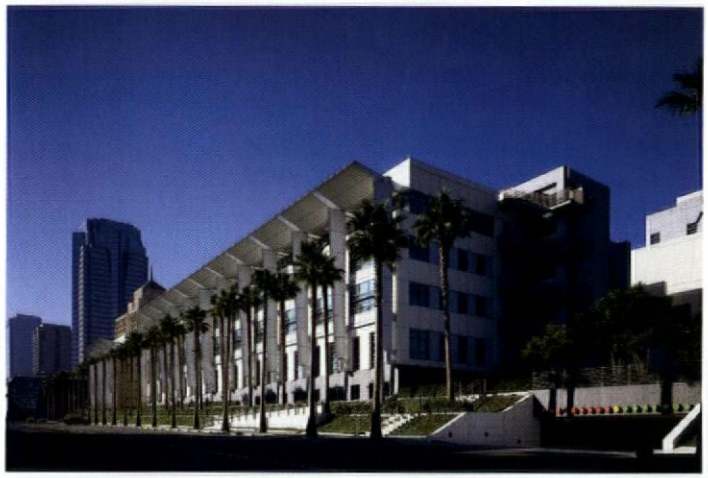

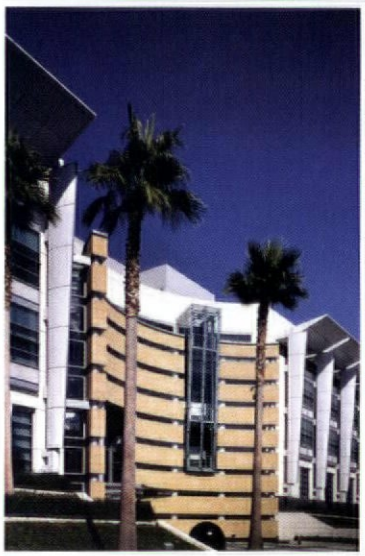

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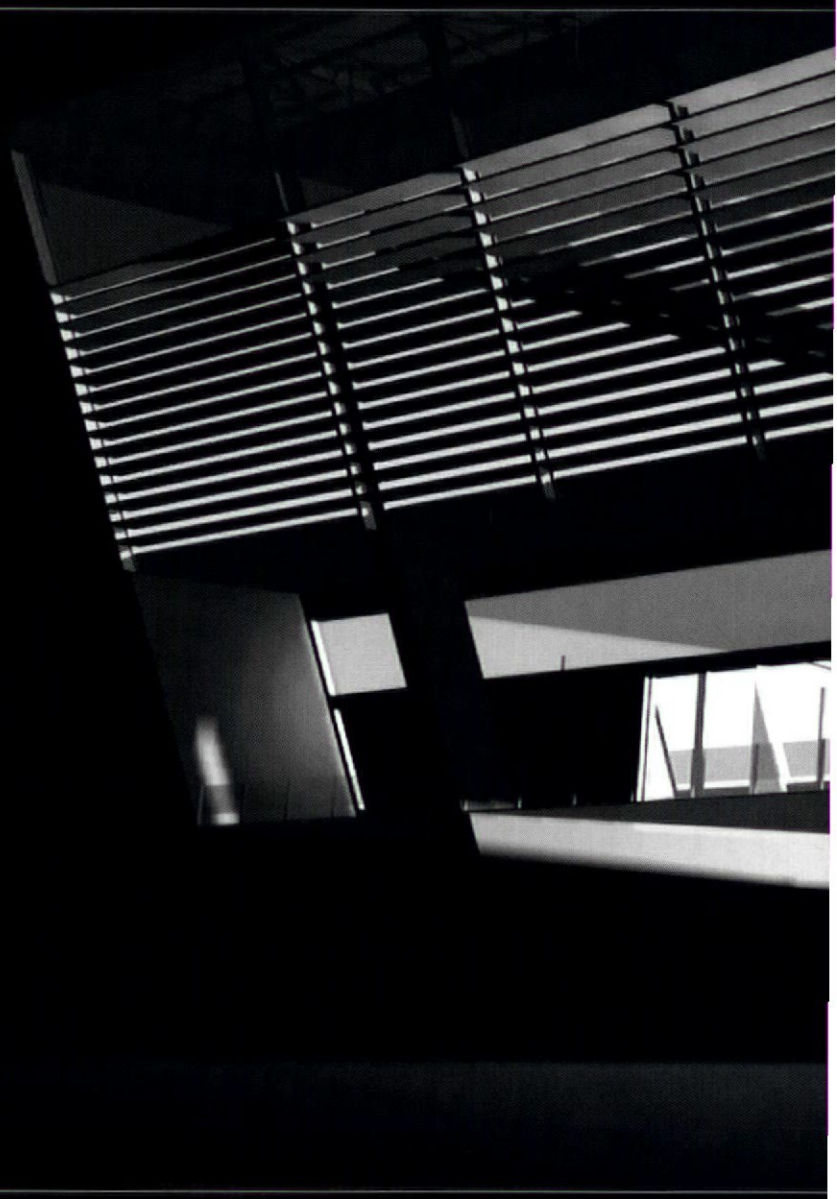
STEPHEN KANNER, FAIA received his Masters in Architecture, in 1980, from the University of California at Berkeley. Stephen, a third generation Angeleno architect, worked closely with his father, Charles Kanner, FAIA (former president of the LA Chapter of the AIA) for 18 years, having produced together more than 150 projects across Los Angeles. He is currently president of Kanner Architects, which is in its 58th year of continuous practice. Following six years on the Westwood Design Review Board, where the last three were served as Chairman, Stephen currently sits on the City of Los Angeles Mayor's Design Advisory Panel.

CAMILLE LEFEVRE is a dance and architecture critic based in St. Paul, Minnesota, who writes for such publications as *Metropolis*, *Architectural Record* and *Dance Magazine*.

MOHAMED SHARIF is a studio member of Koning Eizenberg Architecture in Santa Monica. Over the past 10 years Mohamed has edited and published regularly, both in the United States and in the United Kingdom. He is currently co-chair of the AIA/LA Awards and Exhibitions Committee and serves on the LA Forum Board of Directors. He has taught at his alma mater from 1994 to 1997 and was a faculty member in the Architecture Department at Cal Poly Pomona between 2001 and 2004. Mohamed received both his Master's and Bachelor's degrees from the Scott Sutherland School of Architecture in Aberdeen, Scotland and spent one year as an exchange student at Illinois Institute of Technology in Chicago.

NOTE In the Jul/Aug issue in the article on Joey Shimoda's ultra-loft we failed to mention that the installation, called Fine Living: The Loft Life, was a joint venture of the LA Mart and LA Architect magazine. We will be reprising the loft next March with a high-tech focus featuring the work of architect Patrick Tighe, AIA.

HIGHER



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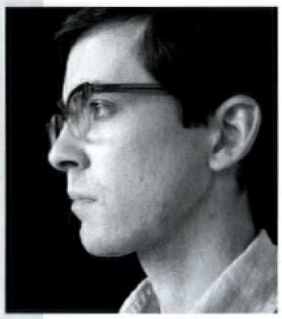

Magazines are an unfortunate medium through which to experience architecture, because they are nearly incapable of expressing movement. On their pages, even the most dynamic spaces are frozen still by snapshots, while a swarm of words tries vainly to re-animate them. The problem is as old as published architectural criticism (see LAA July/August 2004). We offer no solution here. But, we try, at least, to eschew the static for an issue and engage movement in what ways we can: with photographs and text.

The result is the most interesting collection of project profiles that we've ever run. The range of programs is remarkably diverse: cafes, memorials, wedding chapels, airports, pool houses and more. The designers are the usual mixture of obscure and established. Perhaps unsurprisingly, it also marks the most work we've shown from outside of the permanent gridlock of Los Angeles County.

In an attempt to keep things flowing and dynamic, two of our three features are conversations, not essays. In this less formal mode, we talk to architect Michael Maltzan about his personal journey in integrating movement with design and quiz urbanist extraordinaire Doug Suisman about his seminal pamphlet, *Los Angeles Boulevard*. The Rand Corporation has recently published Suisman's newest work, *The Arc: A Formal Structure for a Palestinian State*, which we encourage you to check out (www.rand.org/publications).

Our third feature profiles choreographer Heidi Duckler and her Collage Dance Theater. The energy of her work inspired us to break the cardinal rule of architecture publications and feature real, live people on our cover. We hope you'll forgive us.

Your editor,

Jesse Brink

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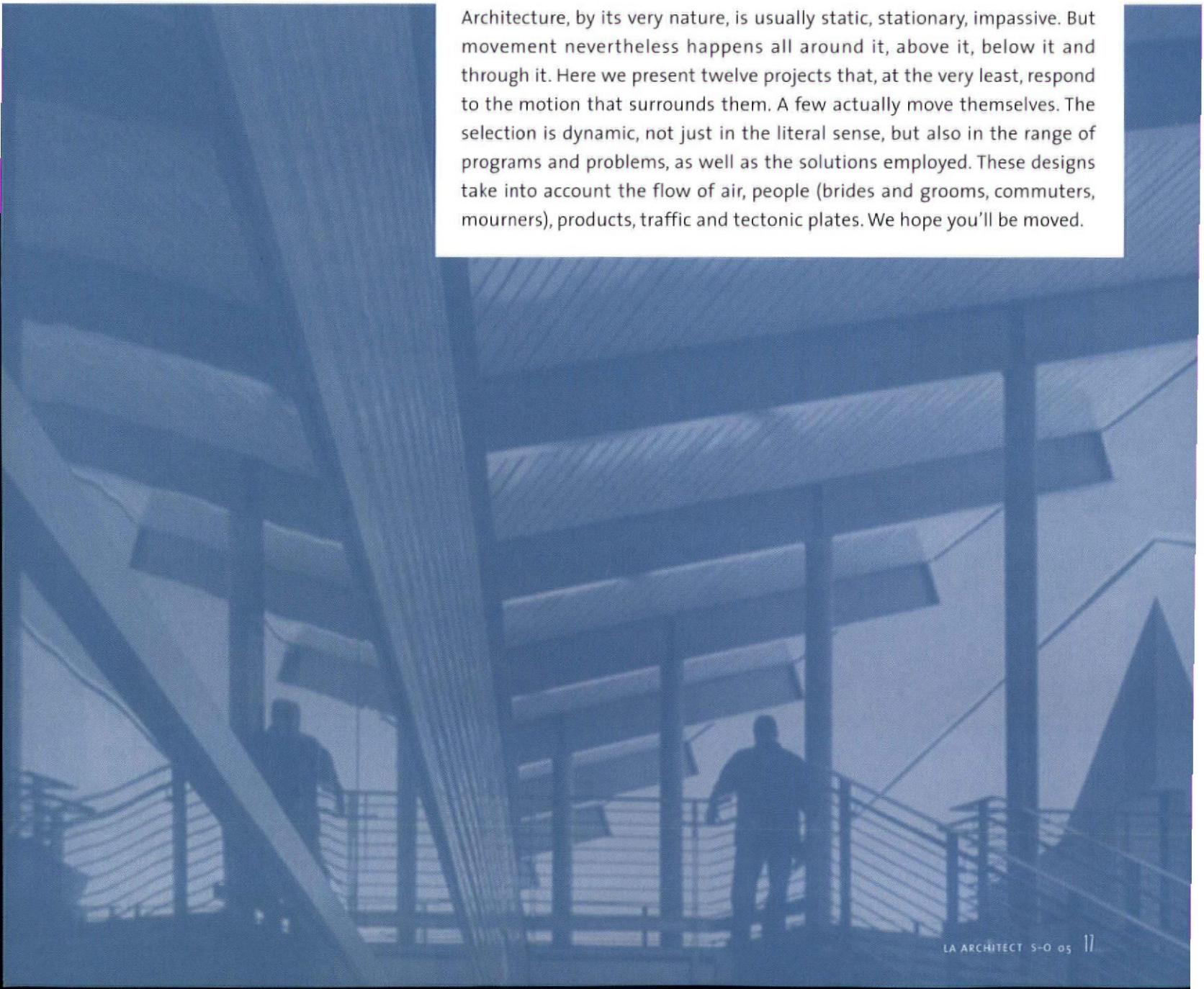
Movement

Architecture, by its very nature, is usually static, stationary, impassive. But movement nevertheless happens all around it, above it, below it and through it. Here we present twelve projects that, at the very least, respond to the motion that surrounds them. A few actually move themselves. The selection is dynamic, not just in the literal sense, but also in the range of programs and problems, as well as the solutions employed. These designs take into account the flow of air, people (brides and grooms, commuters, mourners), products, traffic and tectonic plates. We hope you'll be moved.

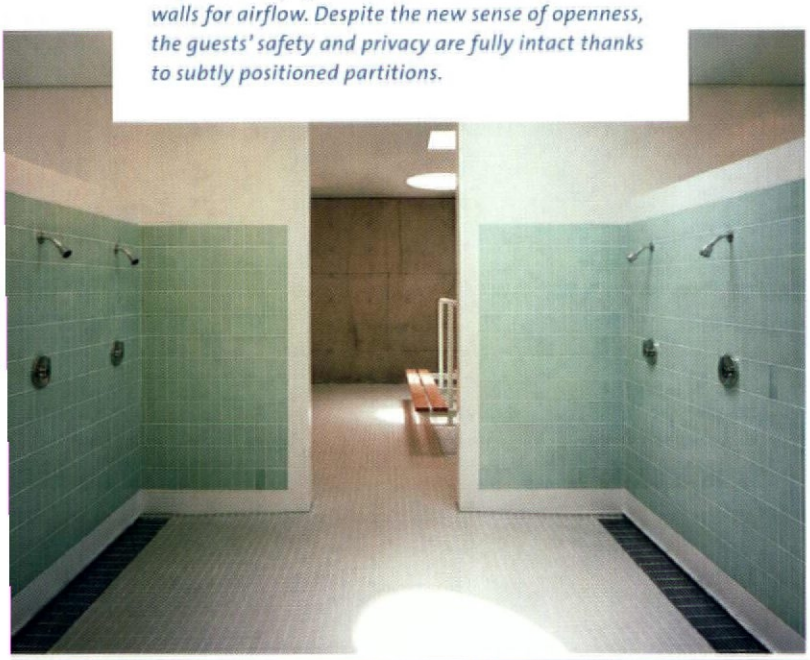


Bath House and Pool Facility

Location: Cerritos, California
Architect: Aleks Istanbullu Architects, AIA
Website: www.ai-architects.com

The Cerritos pool house was a public pool house from the 1980s that was in total mechanical and structural disrepair (in terms of drainage, mechanicals, etc.) "The project began as a maintenance problem, but we were able to make something special and environmentally sound out of it," relates Istanbullu.

They kept the cast-in-place concrete shell, which they realized had enough holes in it to ventilate and light the space with no HVAC or electrical. To do so, they added skylights and lowered the interior wood walls for airflow. Despite the new sense of openness, the guests' safety and privacy are fully intact thanks to subtly positioned partitions.



Firefighter's Memorial

Location: Wooster, Massachusetts
Architect: E4 Architects
Website: www.e4arch.com

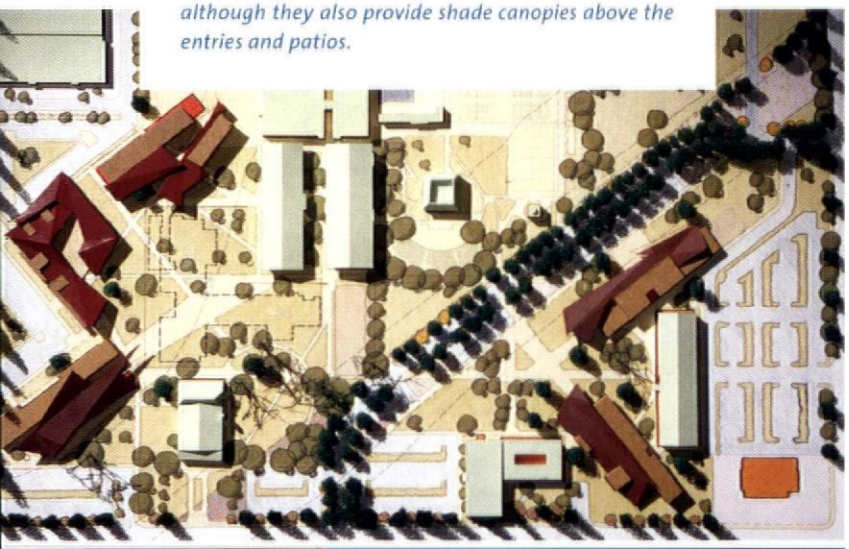
This design was E4 Architects' competition entry for a memorial honoring six Wooster firefighters who died in the line of duty. The sight is a marshy plot adjacent to community playing fields and the firehouse, and across the water from a popular park. The designers envisioned a procession from a nearby thoroughfare out over the water, uniting it with a bridge into the park.

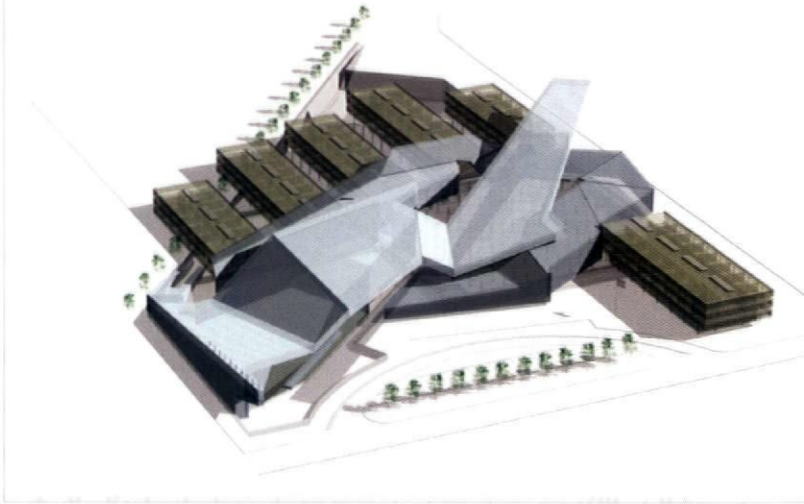
The monument's focal point is a tall glass beacon anchoring the path. The actual procession takes place along a ramp sided in Corten steel, which creates a sort of bay for boats—there is a public launch nearby. The walled ramp is meant to create a lightly-defined sacred space. It also bears the names of the fallen firefighters along its rim.

San Bernadino Valley College

Location: San Bernadino, California
Architect: Stephen Ehrlich Architects
Website: www.s-ehrlich.com

The discovery of a major fault line crossing their campus caused San Bernadino Valley College to undertake a significant seismic upgrade. This includes the construction of five new buildings—all of which employ Unbonded Brace frames—designed by Stephen Ehrlich Architects. The architect sought to meet the aesthetic demands of both conservative and future-looking members of the community while playing with the idea of the geology of the site. Thus, each building is split into a dramatic glass-enclosed public space that leads in to more staid, familiarly scaled and rectalinear "private" space. As for the geology, the sharply tilted roof planes are meant to evoke tectonic plates, although they also provide shade canopies above the entries and patios.





Perth Amboy High School Proposal

Location: Perth Amboy, New Jersey
Architect: Tighe Architecture
Website: www.tighearchitecture.com

The Perth Amboy school district sought a distinctive, progressive solution in their open competition for a new high school, in 2003. In his proposal, Patrick Tighe broke the 475,000-square-foot program down into a series of semi-autonomous learning communities, which was one of the client's primary objectives. Perhaps in an attempt to achieve their other stated goal of an "active learning community," the support spaces intertwine, ultimately defining the courtyard, central to all amenities. The shared spaces of the school are clad with a solar skin that not only generates power, but also symbolizes sustainability and progress. Seen from afar, the solar-shrouded building would serve as bold introduction to the city, fitting to its location on a site the client described as its gateway.

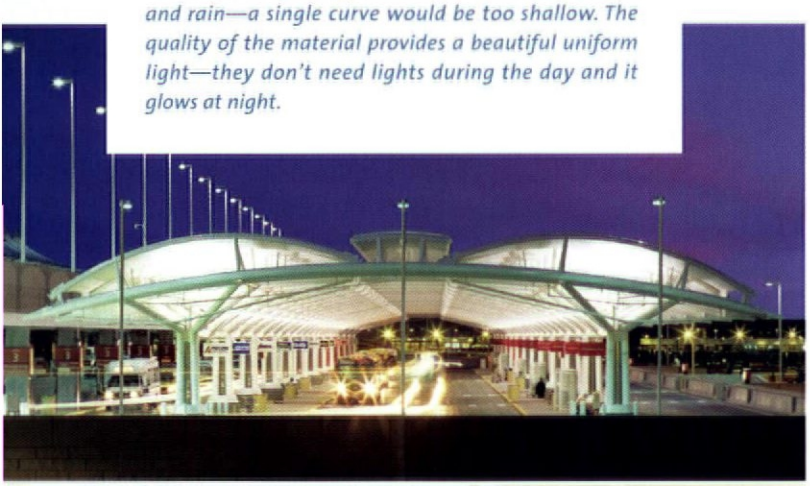
Denver International Airport Canopy

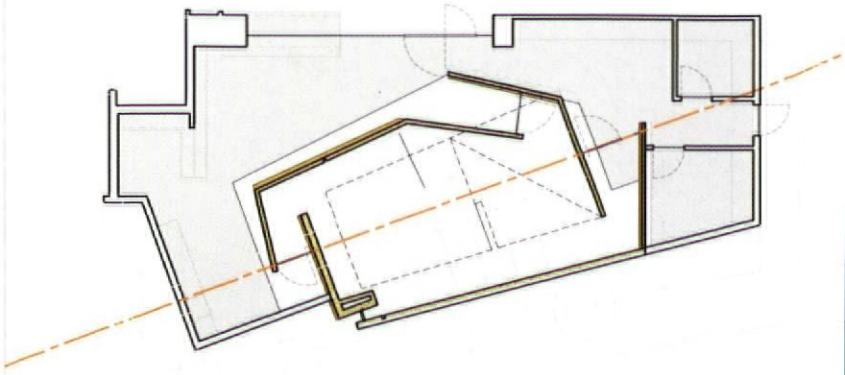
Location: Denver, Colorado
Architect: Leo A. Daly Architects
Website: www.leoadaly.com

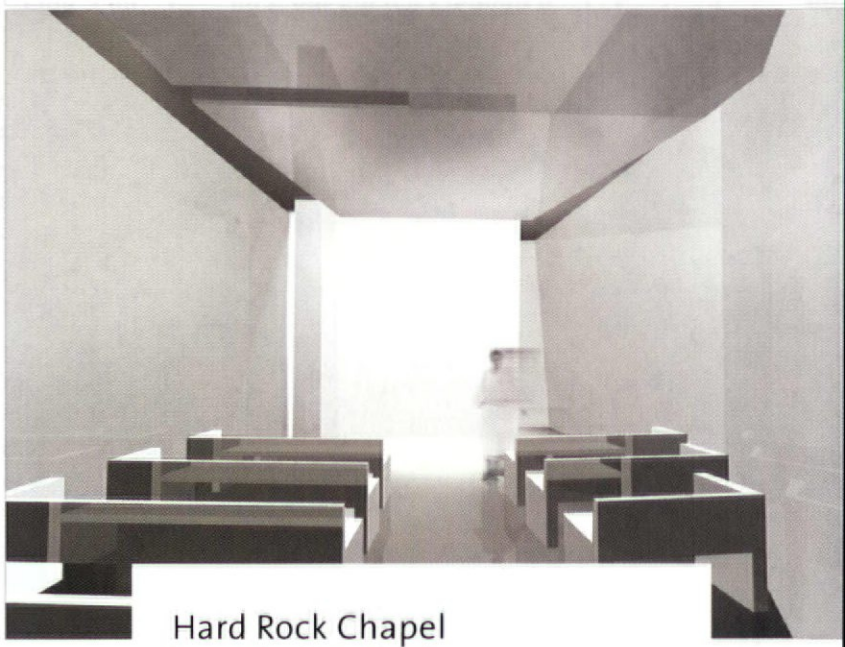
This major addition to a distinctive and popular airport, known for its system of fabric roofs, represents design risen from myriad constraints. Initially, they considered a glass canopy, but the maintenance and the weight were too great. Then they considered polycarbonate, but the City wouldn't accept it on the basis of fireproofing. So, since everyone was already comfortable with fabric, it was a logical solution.

The form evolved from a back and forth between structure and aesthetics. They couldn't use a mast system, because it would be too high to maintain views of the mountains to the west. But, the area beneath needed to accommodate emergency vehicles. Moreover, spans of 60' were determined by the existing structure below. "You are forced to use a steel truss, and it has to stand square like a table," concludes architect Alex Ward.

Multiple curves help filter the exhaust and shed snow and rain—a single curve would be too shallow. The quality of the material provides a beautiful uniform light—they don't need lights during the day and it glows at night.







Hard Rock Chapel

Location: Las Vegas, Nevada
Architect: Callas+Shortridge Architects
Website: www.callas-shortridge.com

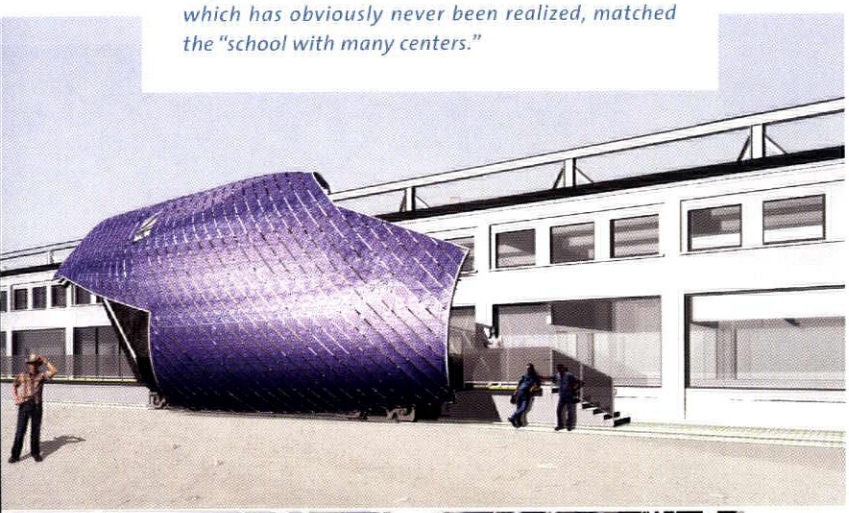
In their design for a wedding chapel, Callas+Shortridge faced the challenge of creating some peace in the midst of frenetic activity. As they describe it: "The architecture of this formal space is informed by implicit religiosity and ceremonial construct.... But place that precept within the confines of The Hard Rock Hotel, Las Vegas and, so to speak, all bets are off."

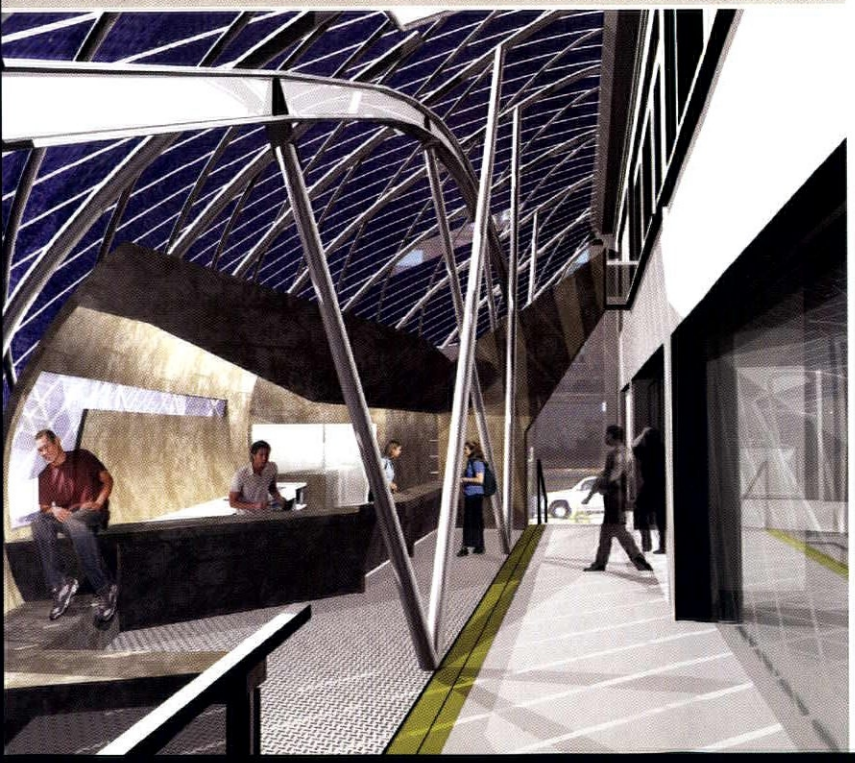
Nevertheless, they managed to design a very focused, still interior that keeps movement on the periphery. Thus, you enter at one end, "do your business" and exit at the other end. The space would be all white, with different moods, upon client request, created by the use of lighting effects at night. By day, in what must be one of the most rare effects in Vegas, a 30-foot clerestory brings natural sunlight into the space to wash the altar and sloped white walls.

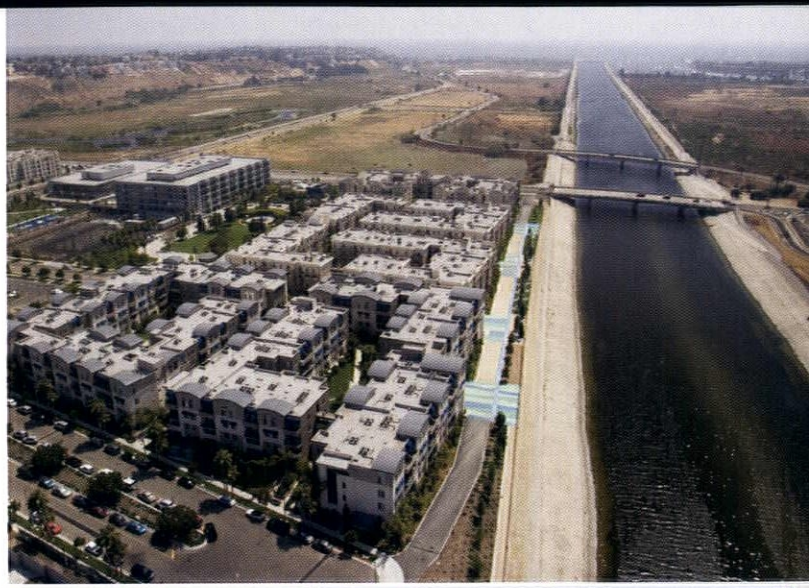
SCI-Arc Café

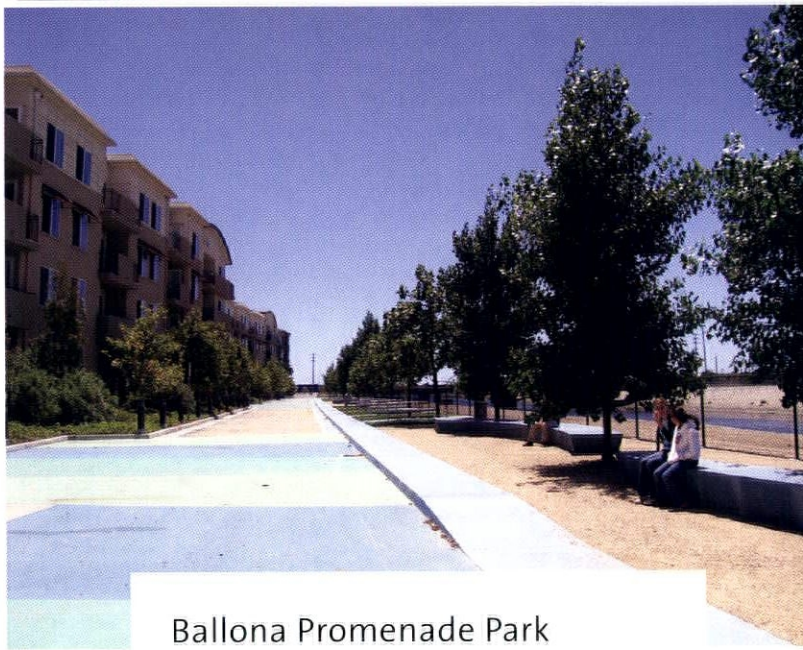
Location: Los Angeles, California
Architect: Griffin Enright Architects
Website: www.griffinenrightarchitects.com

A couple of years ago, when things were a bit rosier at SCI-Arc, the school held a competition for a café. Griffin Enright offered a proposal they call "Mobile Exposure." It's basically a rail car, enclosed in a photovoltaic canopy, that moves up and down the building to service exhibitions, lectures and (via a scissor lift) the second-story boardroom. The vehicle would contain a kitchen, service bar, counter seating and some bench seating. By marking the location of events in progress, the café also provides a sort of wayfinding to students and visitors. The café's home would be at the north end of the building, where it would open up into a larger seating area. For the architects, the approach, which has obviously never been realized, matched the "school with many centers."









Ballona Promenade Park

Location: Los Angeles, California
Architect: Mia Lehrer and Associates
Website: www.mlagreen.com

This project began as a master plan study meant to identify potential improvements to the existing trail along Ballona Creek. The bikeway that runs along the creek from Culver City to Marina Del Rey, was well-used but under-served by amenities such as seating or even trees.

Their 1,375-foot "linear promenade park" is the first designed specifically to provide views of the creek. The main design elements are plays with color and texture along the narrow path. The architects characterize the design as "a modern interpretation of the native waterway, drawing from the riparian habitat that exists now, and before the creek was channeled." Nevertheless, it meets flood control and fire access requirements.

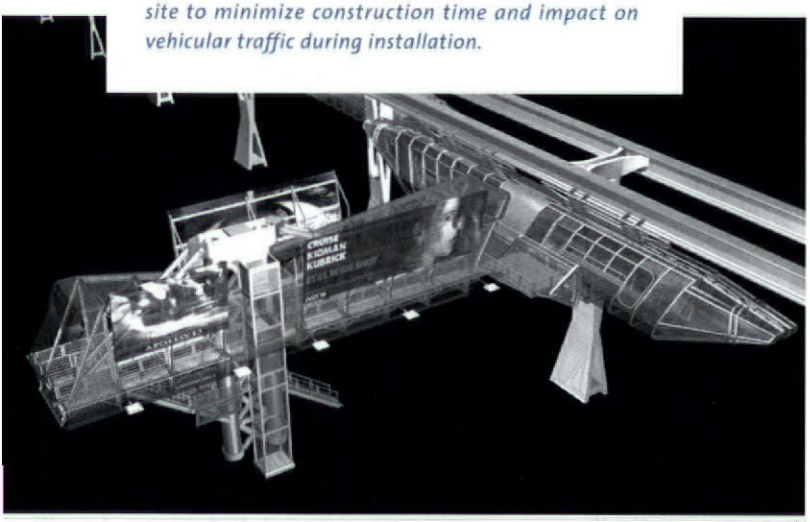
"Los Angeles Elevated"

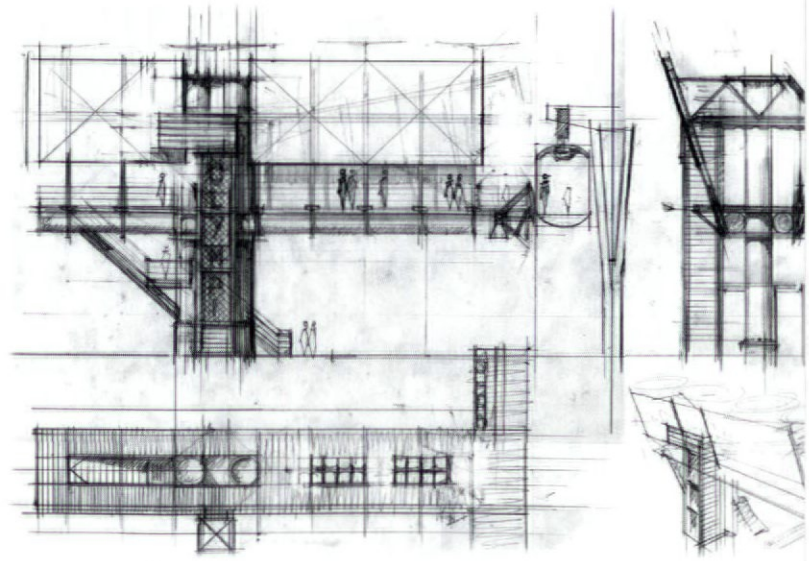
Location: Los Angeles, California
Architect: LEAN Arch
Website: www.leanarch.com

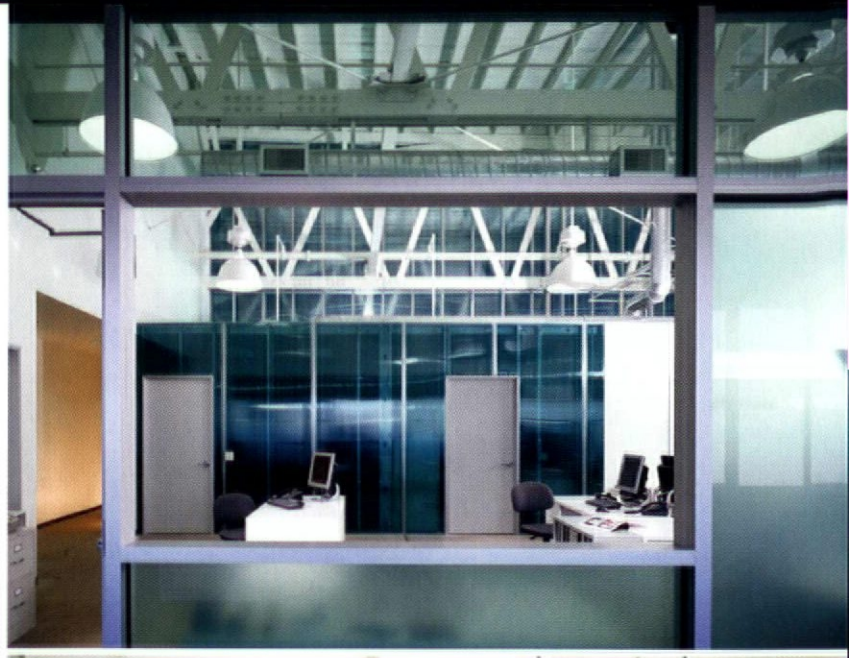
In a city where any form of mass transit is nearly infeasible, why not shoot for the sky? LEAN Arch's elevated rail system is meant to achieve minimal intrusion upon traffic and existing conditions, while maximizing the potential of transit. Their basic proposal imagines five "Primary Lines" with suspended trains running east and west. Connecting "Secondary Lines" consist of a monorail shuttle that travels north and south.

Uniquely, there are no direct transfers between Primary and Secondary lines. Commuters must leave one station and walk at street level to the next. This disjunction not only simplifies the construction and expansion of the system, but, LEAN suggests, will help to enliven the street life and local economy at each of the nodes.

In their scheme, stations would pre-fabricated off-site to minimize construction time and impact on vehicular traffic during installation.







Tadashi Warehouse

Location: Los Angeles, California
Architect: (M)Arch.
Website: www.march.com

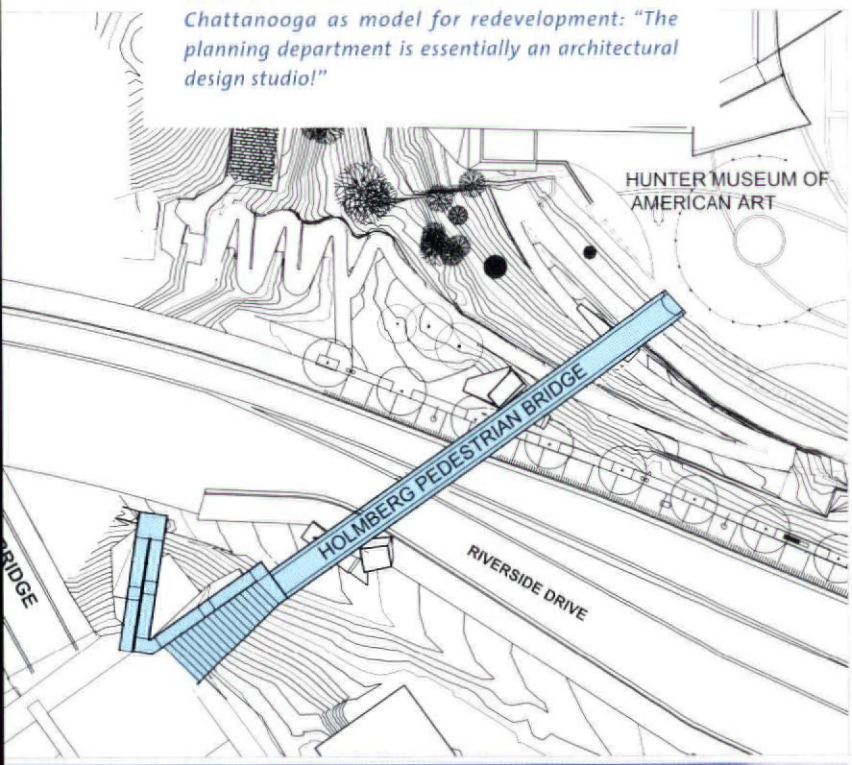
(M)Arch. studies the products, processes and mentalities of their clients more thoroughly than just about anybody. It's a holistic approach that seems to work best when the client really needs to use the space to do something. The Tadashi Warehouse, down in Vernon, is one such project. The architects had to distill a complex program—showroom, design space and manufacturing—into a simple flow of moments and movements.

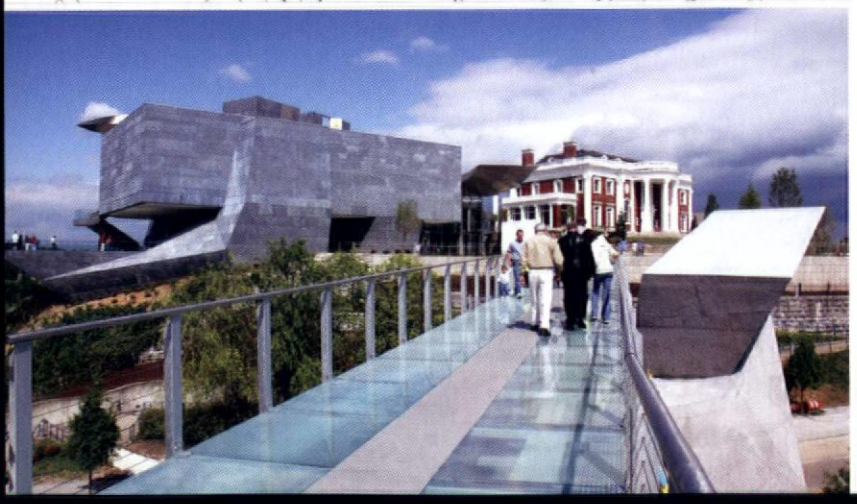
Thus, the layout is a result of much measurement, study and tabulation, and many production efficiencies arose. In an evocation of the gowns that Tadashi designs, the building offers varying levels of transparency and opacity. The main production areas are screened from the more public spaces by Polygal and frosted glass to provide a sense of the activity beyond, without specificity.

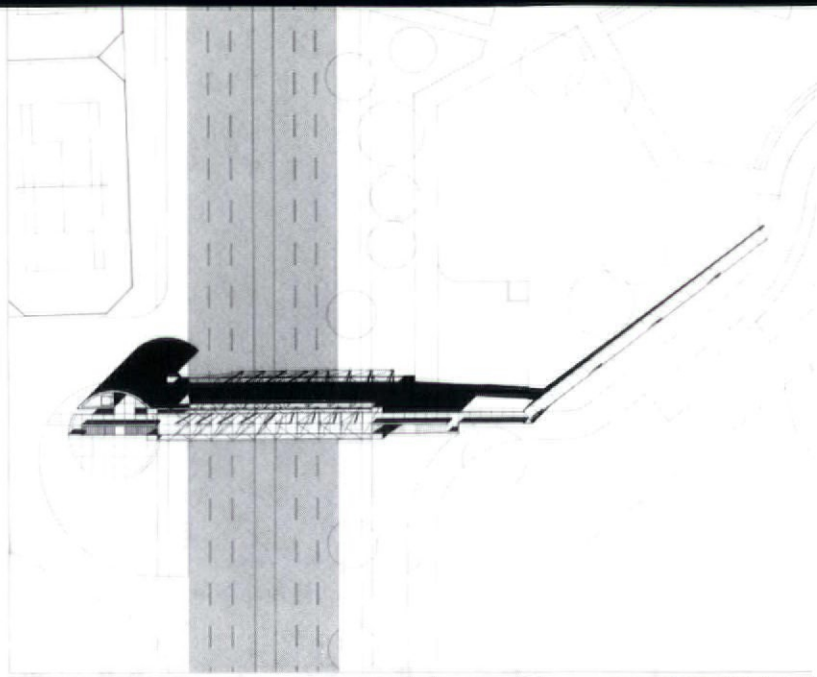
Holmberg Pedestrian Bridge

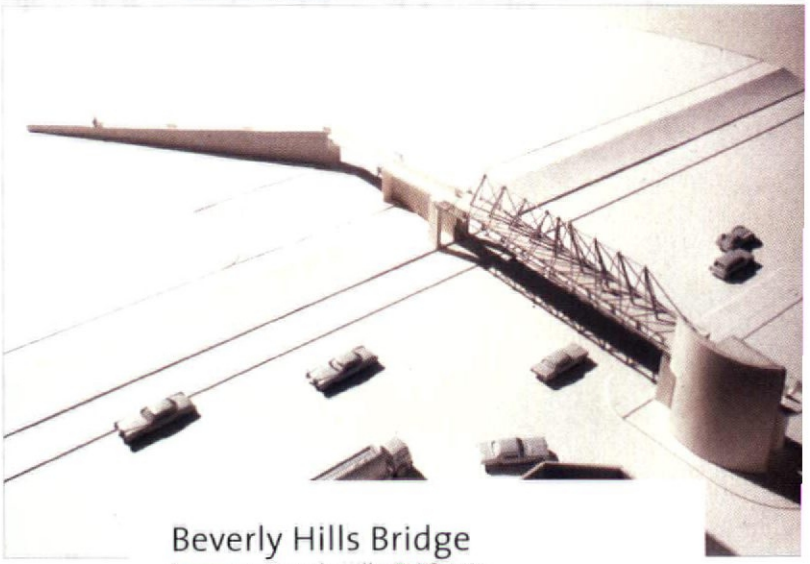
Location: Chattanooga, Tennessee
Architect: Randall Stout Architects, Inc.
Website: www.stoutarc.com

As a part of the urban renewal of Chattanooga marked by their nearby Hunter Museum addition, Randall Stout Architects was commissioned to design a footbridge linking the museum complex with the city and riverfront. "It's basically a glass walkway on a tipped-over truss," explains Stout. The bridge aligns with the Hunter Mansion and frames it in such a way as to link the traditional structure with the adjacent modern museum. The bridge's trapezoidal forms flatten in this view to evoke the nearby Aquarium and new museum addition. The piers themselves are meant to evoke the many rocky outcroppings for which the area is known. Stout is enthusiastic about Chattanooga as model for redevelopment: "The planning department is essentially an architectural design studio!"









Beverly Hills Bridge

Location: Beverly Hills, California
Architect: Wolf Architecture
Website: www.wolfarc.com

The city of Beverly Hills wanted to turn a utilitarian project—a pedestrian walkway between a parking structure and park/playground—into a gateway for the city. In looking for a solution to spanning La Cienega, the architect recalled his wonder at seeing Buckminster Fuller's Tensegrity designs for the first time. The disconcerting beauty of the system—all sticks and wires with no visible means of support—seemed perfectly suited to the task.

The span, then, is a combination of stainless steel tubes and cables. The more solid anchorages each respond to their own micro-conditions. On the west side, by the garage, there was only a very small footprint into which they fit stairs and an elevator. On the east end, a ramp reaches out into the park, running parallel to the ball field's first base line. The architect imagined it might serve as a fine viewing platform for games. And, when asked, "What about the [problem of] skateboarders?" He replied, "They'll have fun!"

PROFILE

SITE

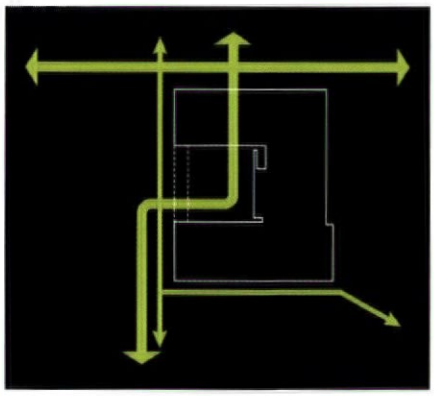
The 70,000-square-foot building houses instructional classrooms, lecture halls, offices and support areas for 800 users on four floors.

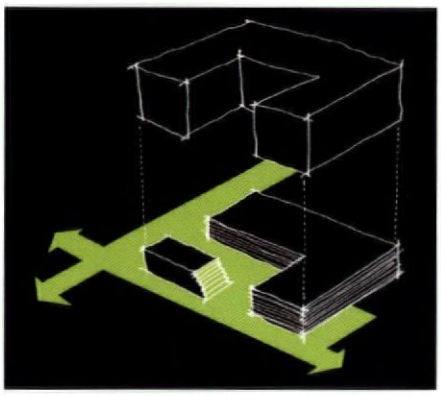
Ebb and Flow

The recently completed Pepper Canyon Hall at UCSD, designed by the Los Angeles office of SmithGroup, under the direction of Mark McVay, is a key component of the long-term development ambitions of a fast-growing campus. The building is intended to absorb faculty members and students from various departments, on a temporary basis, as permanent buildings are completed for their respective disciplines.

Yet this is not merely a well-executed utilitarian container, without influence on the broader campus network. Located at the central campus intersection of Russell Lane and Rupertus Way, the building effectively forms a threshold between two university 'neighborhoods': the arts-related Sixth College to the east and the denser, more urban, University Center to the west. From this nodal position, through a skillful synthesis of interior and exterior circulation, the building reinforces the campus culture and connects outward to its matrix of paths and courtyards. Stemming from a diagrammatically motivated design strategy, this resolution is most clearly embodied in the building's circulatory armature, a hybrid element that endows the project with its notable character and vitality.

Entering from Russell Lane, the generous sidewalk further unfolds into a courtyard, which allows the ground plane of the campus





As the porous plan figure reveals, the building serves as a conduit of flows across the campus and establishes a spatial organization, which meshes adroitly with the scale of the Visual Arts complex to the north and Music school to the west.

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to engage and influence the organization of the building proper. Within the courtyard, the continuum is reoriented towards the north edge where a covered passage connects to the Visual Arts complex across Rupertus Way. Such a gesture adds a civic dimension to the courtyard, establishing it as an outdoor anteroom to events across the street. A further consequence of this calculated erosion is the ground level disengagement of the northwest corner of the plinth from the building. Here the resultant block is dedicated to a gallery, the building's only non-academic function, positioned to interface with the heart of the campus grid.

The sectional treatment of this block stems from a difficult programmatic requirement made early in the design process, when the building's two primary tenants expressed a desire to be situated at ground level. McVay and designer Bill Ash resolved the tenants' competing interests with an intelligently scaled and varied interpretation of circulation as a diagonal extension of the ground plane onto the upper floors. Launching this is the 45-foot-wide *scala reggia*, seemingly hewn from the plinth. With its modulated rise and run, the stair gives the courtyard both civic and intimate scales.

Above, the first floor landing reciprocates the ample width of the staircase and transitions into an open hinge-like hallway from which to engage the horizontal circulation overlooking the courtyard and campus below. Consisting of exterior walkways on the south and east edges of the courtyard, the system contains various 'between' spaces, which also define the exterior rhetoric of the building. For example, on the south façade, a balcony slung over the masonry base and on the west a long narrow bridge, which functions also as an elaborate portal to the courtyard. The energy of this circuitry is further amplified by the surface treatment of the east, west and south façades, where a screen—a pixellated arabesque of apertures, skeletal aluminum framing and frosted glass panels—demarcates and substantially registers the internal spatial fluctuations behind.

The slippage and irregularity of this framework creates a figured foil to the smooth and monolithic walls and guardrails of the courtyard, and its attenuated surface also reveals the dual role of the bridges as inhabited shading devices. At the scale of the building, these elements demonstrate direct connections between form and use and are made to operate at environmental scales through a rich choreography of air, shadow and sunlight. At the civic level, the syncopation of the façades contrasts dramatically with the more massive frontage of its neighbors to the north and south. Particularly along Russell Lane, the delicate screen establishes a sense of lightness on an otherwise heavyset, opaque street face; and through its phenomenal transparency lyrically reveals several public spaces and passages within.

Ultimately, the significance of Pepper Canyon Hall derives from the kinetic thrust of its diagrammatic design strategy. This is realized with an understanding that for a building to be profoundly engaging it must exceed the organizational virtues of the diagram itself. At one level, the performative dimension of the strategy is augmented by the tectonic consideration of the limits, or edges, of elements and spaces—stair, bridge and court—and the way in which the various expressions concretize diverse spatial qualities in a series of places along a path. At another level, it is the abstracted composition of these elements and surfaces, which sublimates notions of flux and tidal movement at the global scale of the university grounds. By extending the trajectory of horizontally-driven circulation and intensifying, three-dimensionally, its transitional moments, McVay and his team have created an integrative campus building whose *promenade architecturale* provides its users with enjoyable spaces for events, gathering and interaction.

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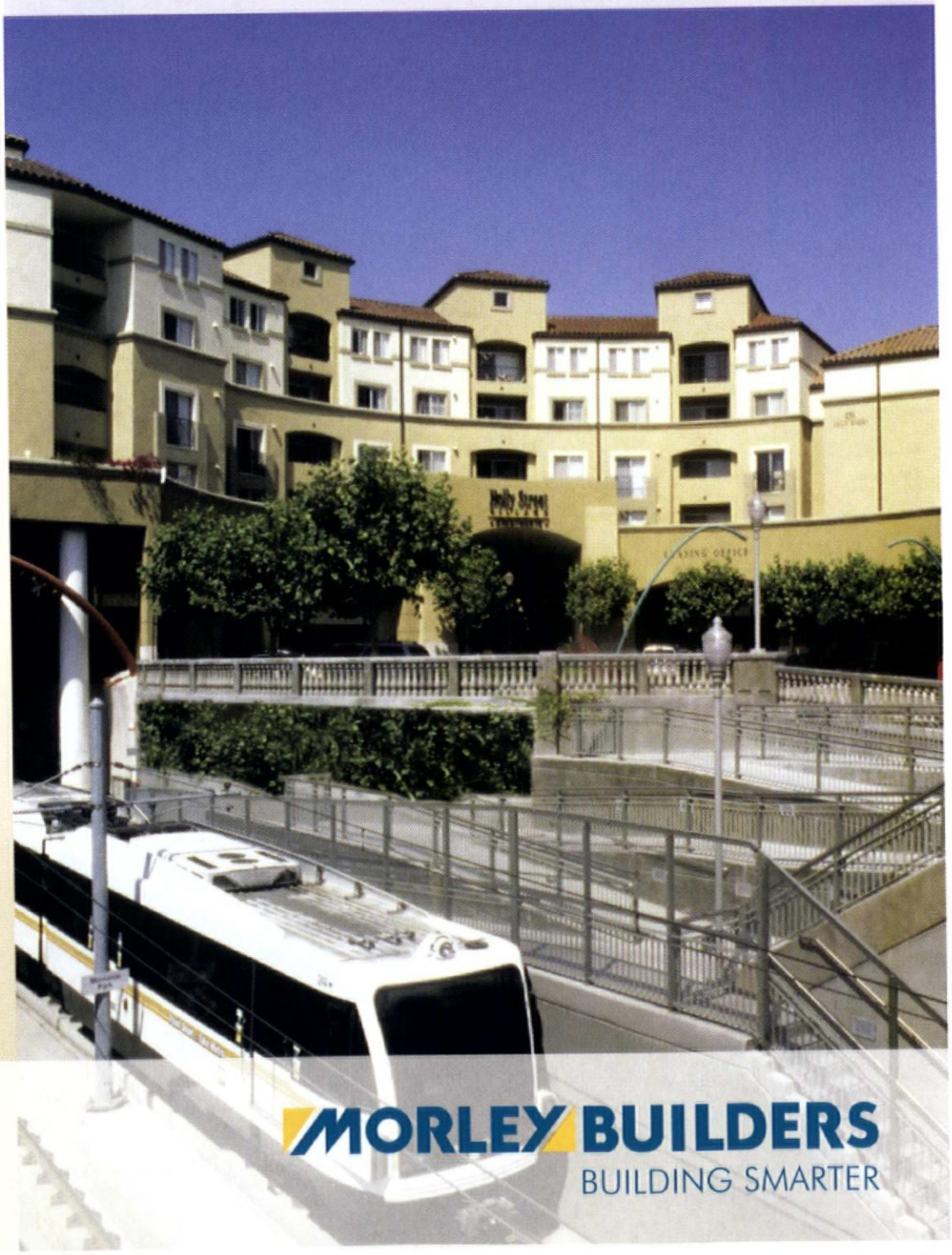

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The A+D Museum is on the move once again

Four years ago, the A+D Museum came into existence, when we were donated a beautiful ground floor space in the Bradbury Building, in downtown Los Angeles. Our mission was, and still is, to educate and to become a permanent architectural/design hub where the public and the professional could come, experience and learn.

The museum has occupied several locations since then, each of which was graciously donated for roughly one-year periods. Although free rent is a tremendous gift, it does create instability. Our board, therefore, has decided to make our next location more "permanent." Although we are a non-profit organization, and most of the monies raised go to creating our exhibitions and taking care of our staffing expenses, we have decided to up the ante and pay rent.

We are currently considering two locations, one in downtown and the other in Culver City. We will most likely open in the late fall with a retrospective of Richard Meier's East and West coast recent work. This three month exhibition will be our twelfth major show and will be followed by a Louis Kahn exhibit.

Of course, to lease either of these spaces, we are going to need your help. The A+D is a legal non-profit entity—a 501c3—and while we are pursuing grants and other funds it is necessary to seek the financial support of the architecture and design communities to continue this meaningful and needed cultural institution.

Currently we are the only museum in Los Angeles where continuous architecture and design exhibits can be found. We are a safe haven for traveling international shows, exhibitions created by the A+D board, as well as independent shows. We are the public outreach platform for the American Institute of Architects, Los Angeles Chapter where you can find annually: the AIA 2x8 exhibit, the AIA/LA Design Awards exhibit, numerous AIA/LA seminars and an entirely new annual product, the student AIA/LA Awards.

One day, we will have architecture and interior design tours organized, a growing permanent collection of drawings and models, a permanent student gallery, high school and college classes, charettes and seminars.

Please become an annual patron of the Museum. You can use the attached form and make a tax-deductible donation to the A+D. Without the financial help of concerned and creative individuals and organizations like you, we cannot achieve the permanence we are striving for, and Los Angeles will be the lesser for it.

—Stephen H. Kanner, FAIA

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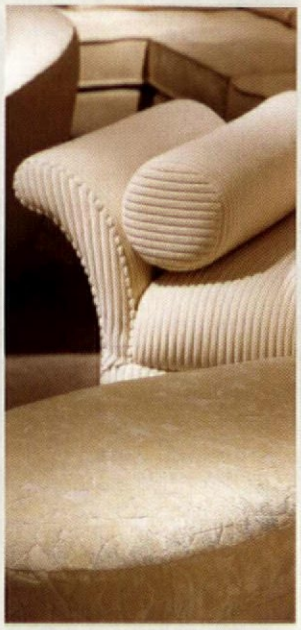

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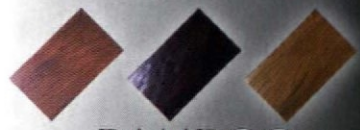

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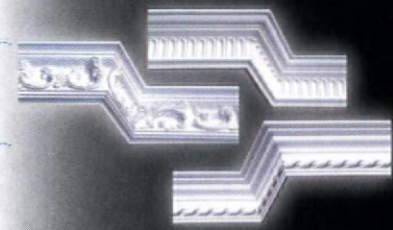

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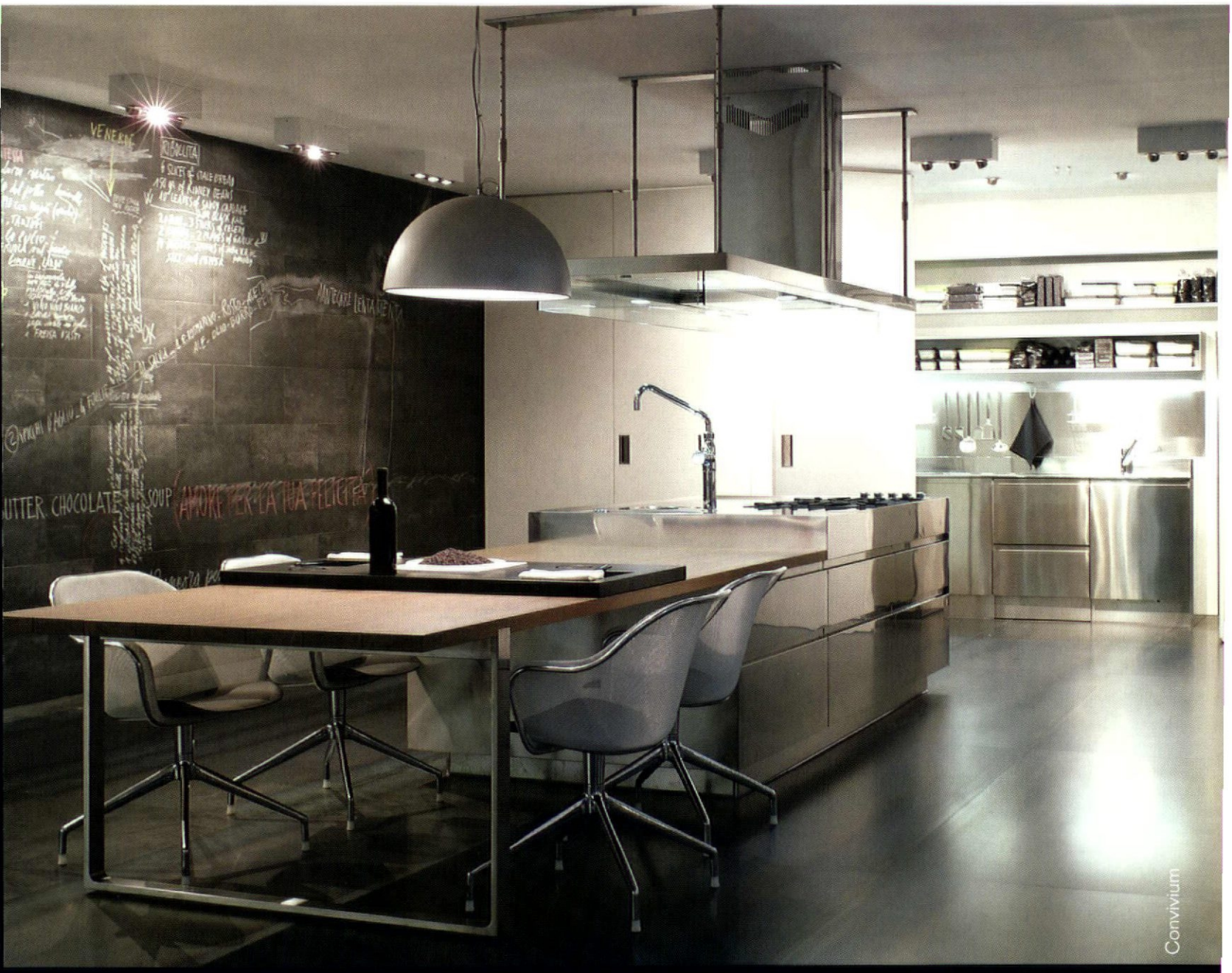

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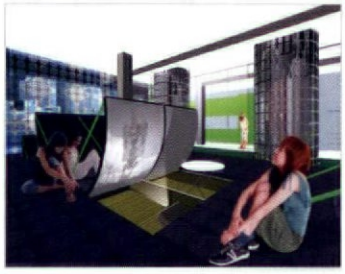

THE THIRD ANNUAL 2x8 SHOW, SPONSORED by AIA/LA, featured exemplary student work from twelve local architecture and design institutions throughout the Los Angeles region. Each of the participating programs selected two projects to represent their school. The exhibition, entitled *Motion*, displayed a remarkable range of ideas and imagery, indicative of the diversity of the design programs represented.

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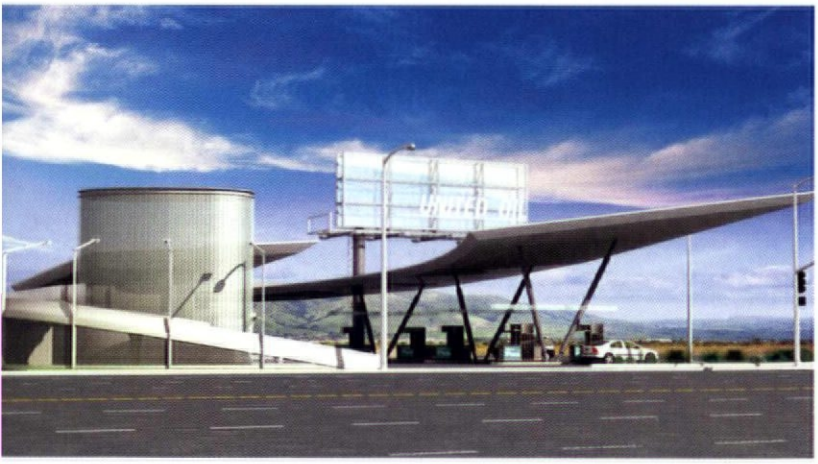
WORDS

KEY

The Architecture of Small Things

A GAS STATION MAY HAVE DIFFICULTY getting noticed in the swirling vortex of present-day architectural fashion. A humble, workaday filling station is not a typical platform for the celebrity architect, and so it is slightly surprising for an accomplished designer, at least at this point in history, to turn his attention to a humble building type and make a good job of it. There are many examples, of course, of humble commercial buildings that have been handled artistically, or were, before the bane of corporate branding replaced architecture with screaming signifiers. The Union 76 station in Beverly Hills by Luckman & Pereira and Albert Frey's filling station in Palm Springs (now the city's official visitor center) come to mind. John Lautner—that uncompromising soul who really was Howard Roark—seemed content enough in the 1940s to design a drive-in restaurant, a motel, a supermarket and Googie's coffee shop, each of which he attacked with the same joy and invention he brought to all his buildings. More importantly, perhaps, Lautner's commercial buildings neither disguise nor valorize the humble reality of these buildings (unlike the self-consciousness artsiness of some recent buildings, such as the Kentucky Fried Chicken on Western Avenue by Grinstein Daniels.) In short, there is no reason why small, humble buildings cannot remain true to themselves and still be the occasion for architecture.



Side elevation of the La Brea/Slauson United Oil station, showing the versatile shade structure (right), which curves around to become an awning for the retail portion of the building (partially visible at left).

While definitely artsy, the United Oil station, by Kanner Architects, currently under construction at La Brea and Slauson, is recognizably a gas station at first glance. The scheme stitches together the components of a gas station—the pumps, the shade structure over the pumps, the enclosed building containing the store and cash register—into a seamless whole. The bright soffit of the shade structure, folded upward so its light fixtures are visible to the street, is the clearest tip-off to the function of the building, while the V-shaped pylons supporting the shade structure have a retro feel that Kanner earlier flirted with at his In 'N' Out burger stand in Westwood. U-shaped in plan, the shade structure weaves together the pump "island" with the enclosed building; after turning the corner of the U, the shade structure transforms itself into an overhang to shade the door and windows of the building. The front elevation is also curvaceous, this time with the cornice sagging downward and inward, as if the building were the bellows of an accordion, slumping inward on itself. We are, after all, still in the land of California free style; although here, rather than consuming the building and its identifiability as a building type, the sculptural gesture merely dresses up the underlying functional form of the building.

Earlier in his career, Kanner had experimented with brightly colored, overtly mannered buildings that were meant to capture the "pop" energy and cartoon-inspired graphics of Roy Lichtenstein paintings. That well quickly ran dry, and Kanner has found a richer source in vernacular building types which plumb the energy of the familiar, while investing it with the strangeness of post-Gehry architecture. The fact that Kanner has made something memorable out of these humble building types reopens the possibility of architecture as a social language that does not cringe in embarrassment or resort to irony (really the same thing) in the face of the ordinary facts of everyday life. Let's hear it for the little buildings!

—MORRIS NEWMAN

05

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October 27th, 2005

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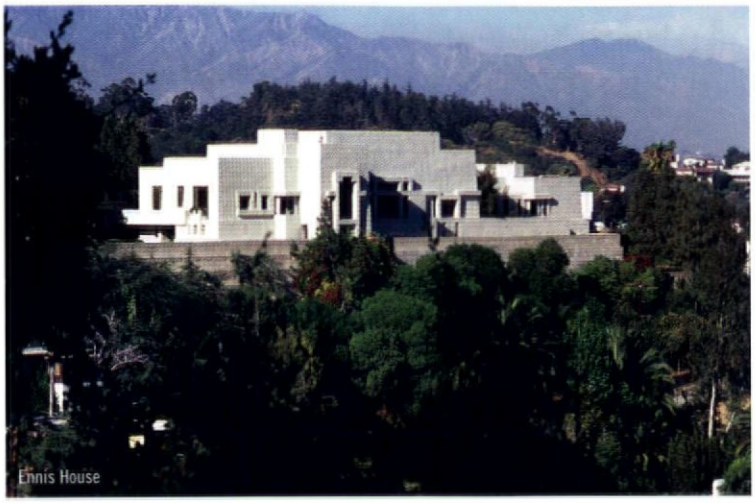
Hollyhock House

By Larry A. Woodin

Frank Lloyd Wright Building Conservancy in Los Angeles

The Chicago-based Frank Lloyd Wright Building Conservancy—the only organization dedicated to the preservation of the extant work of Frank Lloyd Wright—includes public education as a substantial component of its mission. Its Annual Conference, in Los Angeles this October, brings attendees from across the globe to attend fascinating lectures and presentations on a wide-ranging variety of topics relating to Wright—his life, his buildings and the people who commissioned them.


Ennis House

In addition to their annual conferences, the Conservancy also holds special fundraising events that have recently included dinner parties at Fallingwater, Pennsylvania, the early and magnificently restored Coonley Estate, in Riverside, Illinois and the Auldbrass Plantation, in Yemassee, South Carolina.

Fallingwater (1935) is, of course, open to the public. However the opportunity to dine at the Kaufmann's table and experience the house—from both inside and out—at night is a rare, extraordinary and, several have said, "life changing" experience. To sit at that table with the sound of the stream and the cool breeze of the forest, as accompaniment to the sunset, is the way Wright conceived the house to be experienced.

The commission for Auldbrass Plantation (1938-) provided Wright with an opportunity to design a new kind of building for the South. It encompasses an extensive complex of buildings on a large estate. Movie producer Joel Silver, who has owned the property since 1986, continues an extensive restoration. In his introduction to Professor David DeLong's recent and authoritative book *Auldbrass: Frank Lloyd Wright's Southern Plantation*, Silver provides a fascinating take on his role in the project's history:

"I could easily see Wright's concept of a gentleman's farm in rural South Carolina." He observes, "Blinded by my enthusiasm and excitement for a new project (he had previously restored Wright's Storer House, Hollywood), I saw Auldbrass as a script ready to be produced. Eighteen interconnected buildings designed by Frank Lloyd Wright in a pastoral setting that I could get for a good deal. How could I go wrong? I must have been out of my mind."

Working with Wright's architect grandson, Eric Lloyd Wright, Silver has spent extraordinary sums to restore buildings that were in disrepair, rebuild buildings that had been damaged by fire and construct buildings Frank Lloyd Wright originally intended for this large and complex site, but were not executed by the original owner. Silver's legacy of Wright restoration is unmatched.

Wright designed over a thousand buildings, of which approximately five hundred were built. Unfortunately, before the preservationists began speaking up, *one in five* had been destroyed. As recent media attention attests, the Wright buildings in Los Angeles have a fascinating history and vary in their physical condition. Wright scholars, building owners and enthusiasts will join local participants in this year's FLWBC Conference to explore the rich history of these buildings, examine restoration efforts that vary in approach and state of completion and explore strategies for advocating for the preservation efforts for all of these buildings.

Over the past three decades, his buildings, particularly as a number of his private residences have become available as house museums, have become desirable destinations on the itineraries of many travelers, domestic and foreign. Several of the most frequently visited sites: Fallingwater in Pennsylvania, Taliesin West in Arizona and his Home and Studio, Oak Park, Illinois count visitors in numbers exceeding 100,000 per year! The smaller house museums rank among the most heavily visited venues in their geographic region. Each of the museums is unique and has a fascinating story to tell.

The tens of thousands of people who visit the public sites plan their travels with time to accommodate a visit to these fascinating destinations. There are many others who make specific trips devoted to special opportunities to visit Wright buildings. We encourage you to join them for the unique experience of encountering his work in person.

OCTOBER 2005

Frank Lloyd Wright in Hollywood

Architecture Month in Los Angeles

On December 11th, 2005, the Los Angeles City Council issued a proclamation honoring the Frank Lloyd Wright Building Conservancy for its success in preserving Wright's legacy and educating the public about the continuing importance of his work. In recognition of the Conservancy holding their 2005 Conference in Los Angeles, the City Council declared October 2005 to be "Architecture Month".

Thus arose an Architecture Festival, coinciding with the Frank Lloyd Wright Building Conservancy's Oct. 19th – 23rd conference at the Millennium Biltmore Hotel, in Los Angeles, which will explore the diverse architectural legacy of the city, with special exhibitions and events at numerous museums and tours sponsored by historic preservation groups, including the Los Angeles Conservancy, the Art Deco Society, the West Adams Historic District and others.

A special Pre-Conference tour, Oct 15 – 18th, will visit Palm Springs and include visits to a number of notable mid-century modernist works including the famous Richard Neutra designed Kaufmann House. The Conservancy will also sponsor a special lecture by noted Wright scholar Professor David DeLong at the Palm Springs Art Museum.

The FLWBC Conference "Frank Lloyd Wright in Hollywood: Wright and his Progeny" will offer several days of lectures and tours. It will open with a reception hosted by the famed Getty Center. The many tours will provide opportunities to visit buildings seldom, if ever, open to the public. Wright's Hollyhock House, closed for a number of years due to earthquake damage, will be opened to an in-depth tour. A special forum will explore the four "textile block" houses Wright built in the 20s, including the Storer House, restored by movie producer Joel Silver and the Ennis House, the subject of much recent publicity and intensive restoration efforts. The conference will allow participants to visit and understand much of the Los Angeles' often-overlooked legacy of progressive design.

A complete schedule of the FLWBC Conference and the Los Angeles Architecture Festival events can be found on the FLWBC website http://www.savewright.org

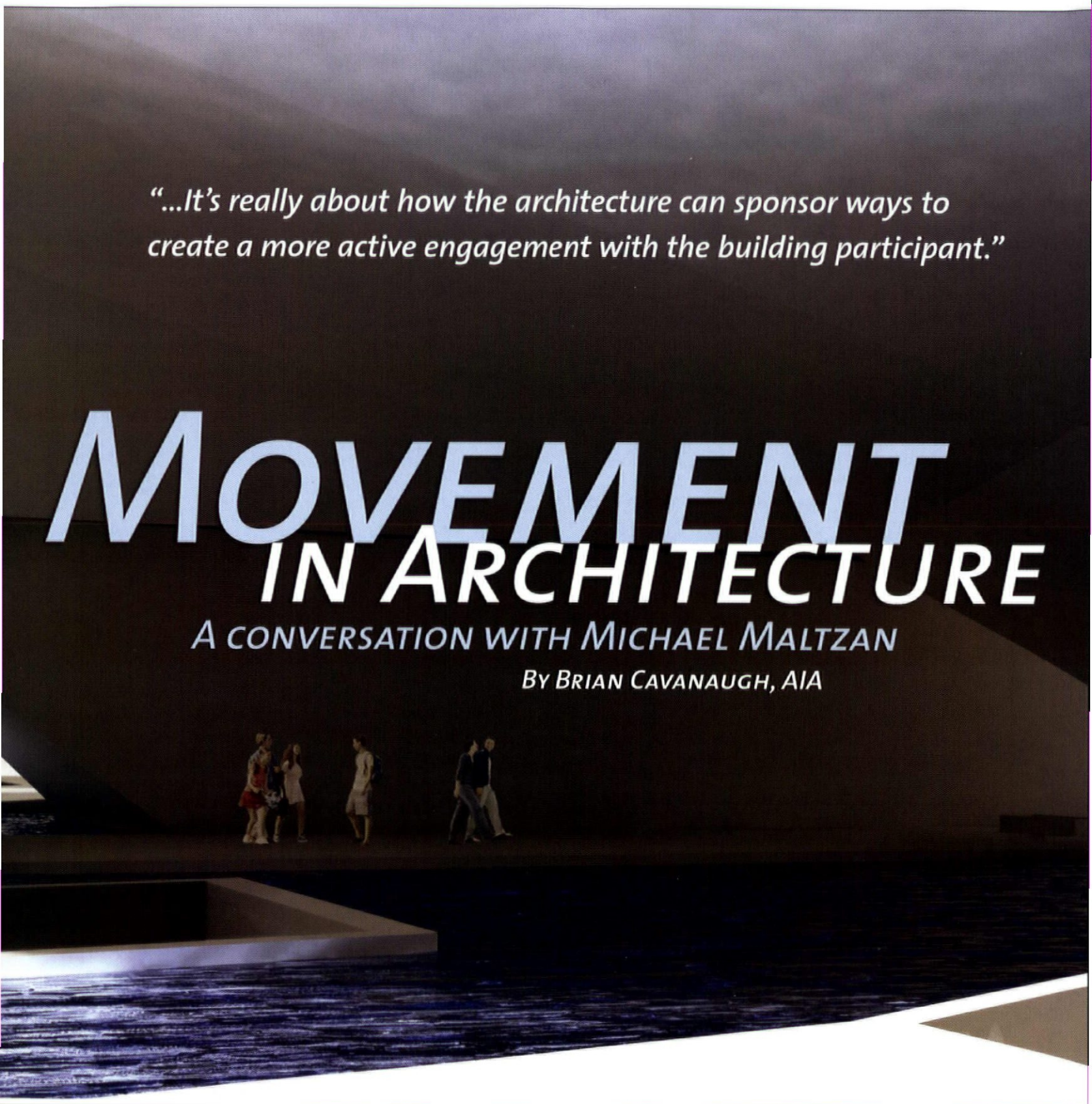
Storer House

"...It's really about how the architecture can sponsor ways to create a more active engagement with the building participant."

Movement in Architecture

A conversation with Michael Maltzan

By Brian Cavanaugh, AIA



Fresno Metropolitan Museum; view from Covered Plaza.

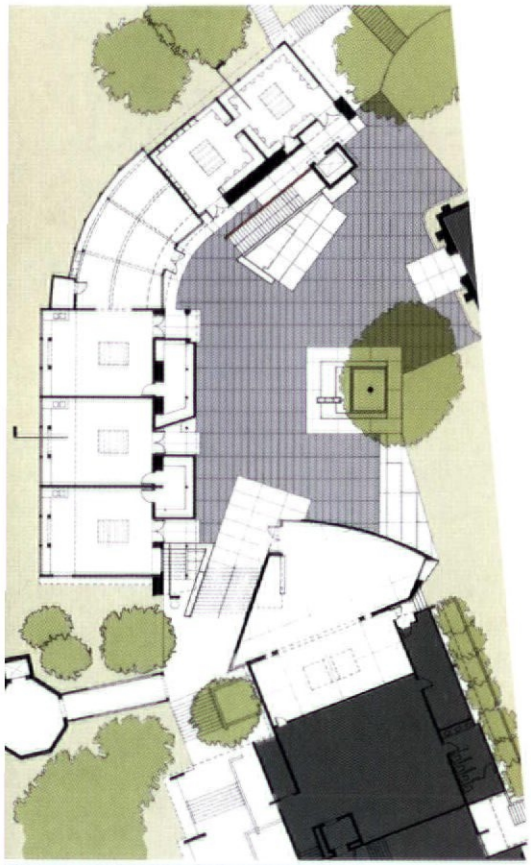
In general architectural discourse, movement is one of those many notions bandied about without any real specificity or complexity.

However, in the work of Michael Maltzan, *movement* is continually seen as a propelling agent, allowed to influence, almost at will, morphology, spatial and programmatic composition, identity and ultimately one's understanding of the project. This can be traced back to a fundamental belief that the potential for conceptual complexity lies foremost in the experience of engaging with, and moving through, architecture. This is an idea that places the focus on the viewer, not the viewed, prioritizing affect over effect, and ultimately allowing for a truly open exploration of possible outcomes. The end result is a trajectory of work that seeks to explore this fundamental element of architecture—movement—in ways that are truly unique in contemporary practice. Here we explore the topic with Maltzan himself.

BRIAN CAVANAUGH **Let's start with a simple question. When one talks of movement in architecture what does that mean to you? Has your thinking about movement evolved over time?**

MICHAEL MALTZAN I think the idea of movement has evolved in my work as it's progressed, and I think that the techniques that are being used to either produce movement or represent movement have evolved quite significantly in the work. But, I think at the foundation the goal is exactly the same: That it's really about how the architecture can sponsor ways to create a more active engagement with the building participant. And that can mean a single person who's moving through the building, that can mean its position in terms of a larger context in the city, as well as things that produce not only individual experiences, but a set of potential relationships in the building that become very important.

In the beginning, when I first became interested in [movement], it came out of



thinking about ways in which contemporary sculpture was trying to actively engage a similar set of issues, and how the sculpture could be a kind of mediating element—in certain artists' cases—between context or the surrounding frame of the sculpture and the viewer. And in that way, the thinking was in the lineage of modernism: That there was a kind of one-to-one relationship between the viewer, the sculpture and its context, and that movement was really an animating quality.

As I have continued to think about this, my sense of it has changed, in terms of the way movement does or does not control the pathway or itinerary of the viewer. So maybe that is one of the biggest distinctions: Movement, in my work, has gone from a sort of itinerary-based idea to a much more open and discursive idea of what that can provoke in the building.

BC It would seem that movement as a potentially radicalizing agent in the work has become more prevalent—Harvard/Westlake to Kidspace to the Canadian Museum for Human Rights, for example. More and more, the work recognizes, or supports, a broader notion of movement.

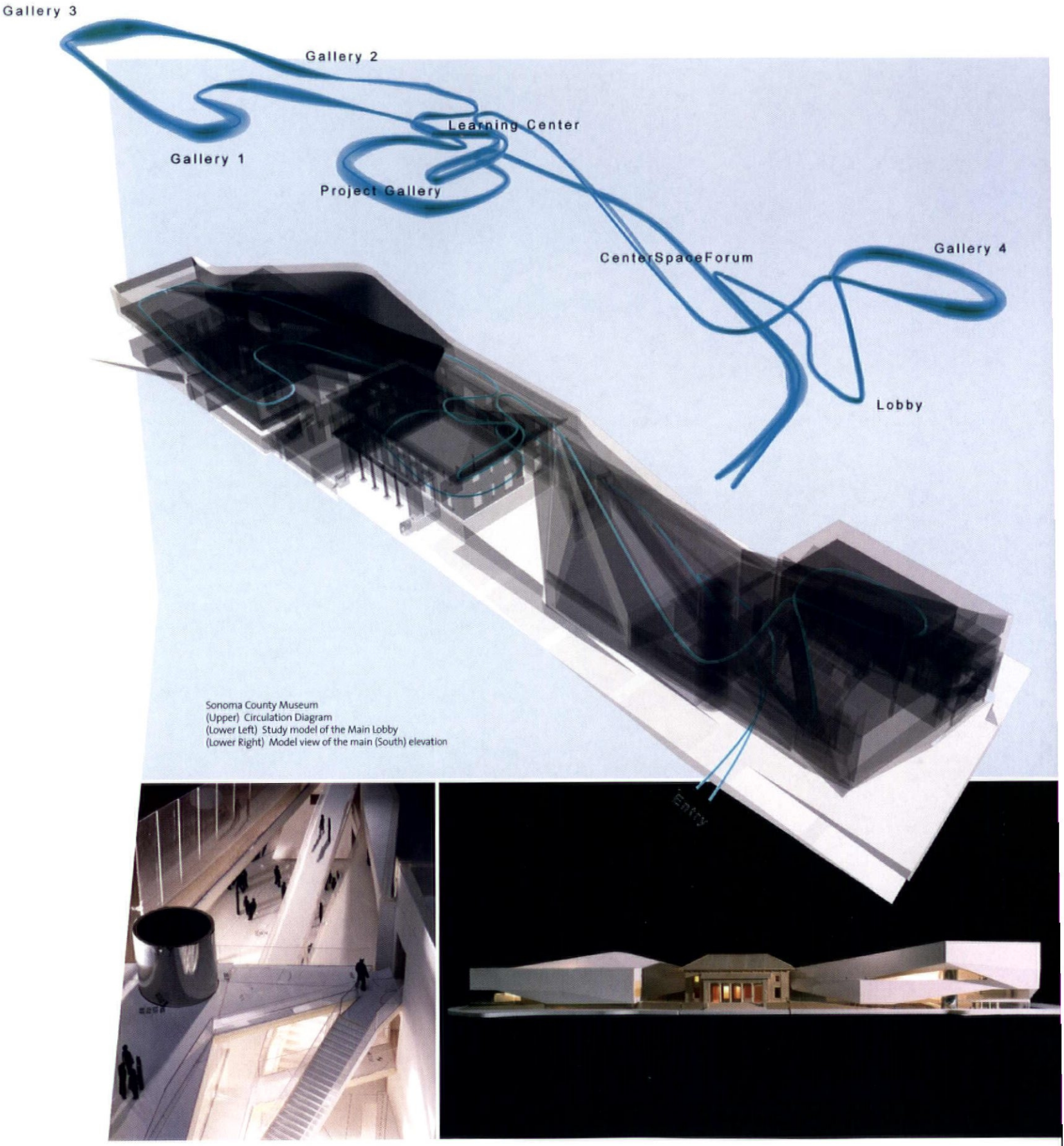
MM I think that's right. This idea of movement is in some ways a part of modernism and difficult to categorize in such clean historical terms, in such a clean lineage of ideas. But certainly one can look to some of the earlier forms of movement in terms of planning. You can look at things like the English picturesque garden and the idea of the promenade, and then from there one can make a reasonable jump to many of the things Corbusier was exploring, in terms of the way the promenade became a kind of animating singular itinerary or pathway through a particular building; and that was a kind of armature or datum for evolving the morphological, and in his case, typological characteristics of the building.

I think that, in the earlier projects, I was probably looking toward something similar to that way of thinking about movement. Partially, I think, it came out of a very strong concern that an active engagement with architecture was losing ground to larger formal issues and the singularity of the object. This was something I was very critical of. And again, I was looking for ways to put the viewer back into a participatory role in the experience of the building. I thought that idea of movement was a way in which you could do two things. One, you could use it as a kind of armature for ways of structuring the building or structuring urbanism. But also, you could use it to insist on the fullness of the experience or understanding of the building only by the participant putting together an unfolding set of experiences over the course of moving through the building, so that, in a way, and again in a kind of modern way, that the temporal dimension of experiencing the building was written into its architecture.

"Movement, in my mind, has gone from a sort of itinerary-based idea to a much more open and discursive idea..."

Feldman/Horn Center for the Arts, Harvard/Westlake School
(Upper) Courtyard Plan
(Lower) View looking into coutyard

I have become increasingly critical, and even suspicious, of that [line of thinking] in the last 3 to 4 years of the work, and I think my concern or criticism of thinking about movement in this way coincides with my concerns about the way in which public space—experiential space—is becoming more heavily controlled. It was never my intention that a kind of narrative based, or promenade based sense of movement would act as a controlling agent of one's experience, but I can see now where that would be a valid criticism. I think the work has moved increasingly toward something in which a more open series of potential systems or webs of movement in and across a building or urban space are possible. This is a way to try and reinforce what I still think is important about



Sonoma County Museum
(Upper) Circulation Diagram
(Lower Left) Study model of the Main Lobby
(Lower Right) Model view of the main (South) elevation

Canadian Museum of Human Rights
(Upper) Aerial view of model
(Lower) Model view of central courtyard space and circulation bars which pass overhead connecting multiple parts of the Museum

that idea, in terms of experience of space, but also to begin to create an idea or structure of movement that is much more difficult to control. So you can see in a project like Fresno, where the ground plane has been completely opened. Movement in, across and through the site is the thing which still produces an understanding of a whole set of relationships in the building and to the character of the site, the place, the city. But you can move to, through and around that experience in a completely open or self-motivated way.

BC **To follow-up on Fresno, and I would also bring up the Sonoma County Museum in this regard, this relationship between movement, both internal and external, and a building's form does become quite complex, and in fact, the relationship between the two often creates a third "in-between" condition, or threshold, which then becomes that less-controlled space you mentioned.**

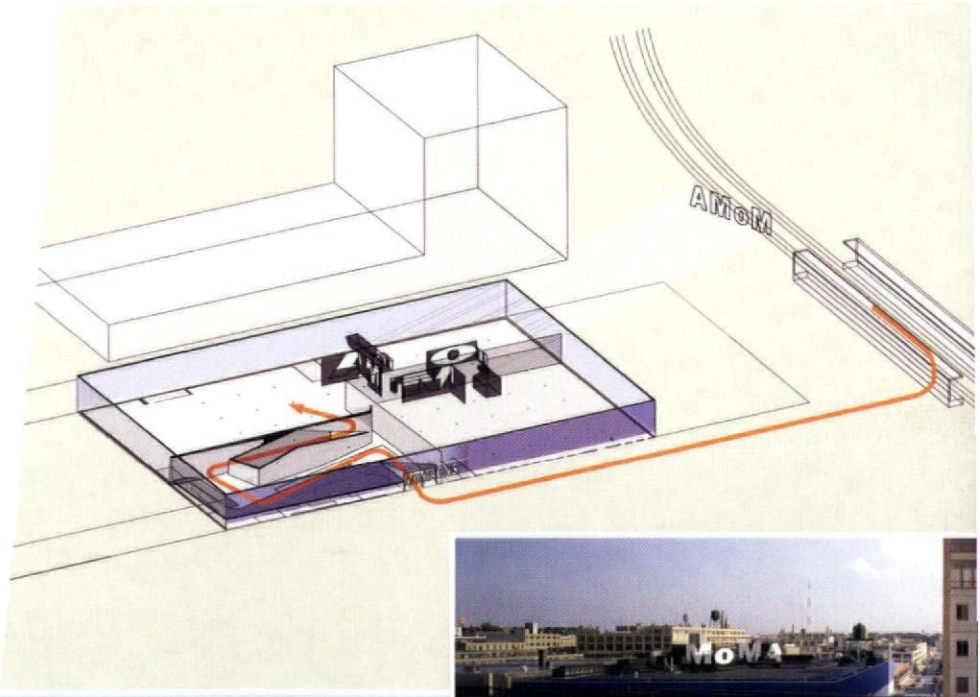
MM I have been interested in threshold conditions or, in a sense, liminal conditions in the work; and increasingly I have thought of that threshold not just as something you move across, but rather as a line that gets expanded and becomes a space to occupy. This idea has found its way into a number of projects. It's in those kinds of spatial conditions where you are really moving from one type of public space to another where the control of the entities on both sides is challenged. Because of this, I think it's an interesting space to try and explore, to create this level of openness or lack of control. But, I think this idea is having a real effect on other parts of the architecture in a way that it didn't previously. For instance, we are looking more and more at the way in which the façades of the buildings are being made and how those façades can begin to work, optically through movement, so that things like perspective are no longer just spatial, but animate your position and resolve your experience with the building at a series of finer grains or textures. In a way, I have begun to think about the relationship, in our work, between a traditional modernist idea of elevation as

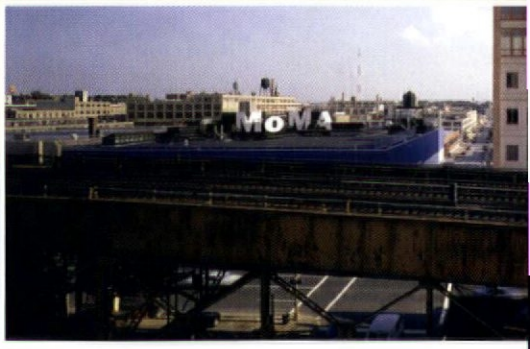
being a projection of the internal spatial and pragmatic functional characteristics, toward something probably closer to a more classical sense of façade. Not in the decorative, metaphorical or allegorical sense, but really in the way the walls, the container, relate to a more active experience on their own, being much more about the way in which the depth of space works optically on the viewer as one moves around the building. And so you see that in recent work like Leona Drive.

BC Let me just go back to something you mentioned a couple of times. That is, how responding to specific issues of movement for any of the given projects can be a method to lock them into a larger context—Fresno, Leona Drive, and maybe the project where this can be most clearly seen, MoMAQNS. That project is so much about the 7 train, Manhattan and the institution moving out to Queens. Hanging almost the entire concept on this allowed you to take an isolated site and connect it to a much more expansive context. You can see movement as a mechanism to actually respond to site.

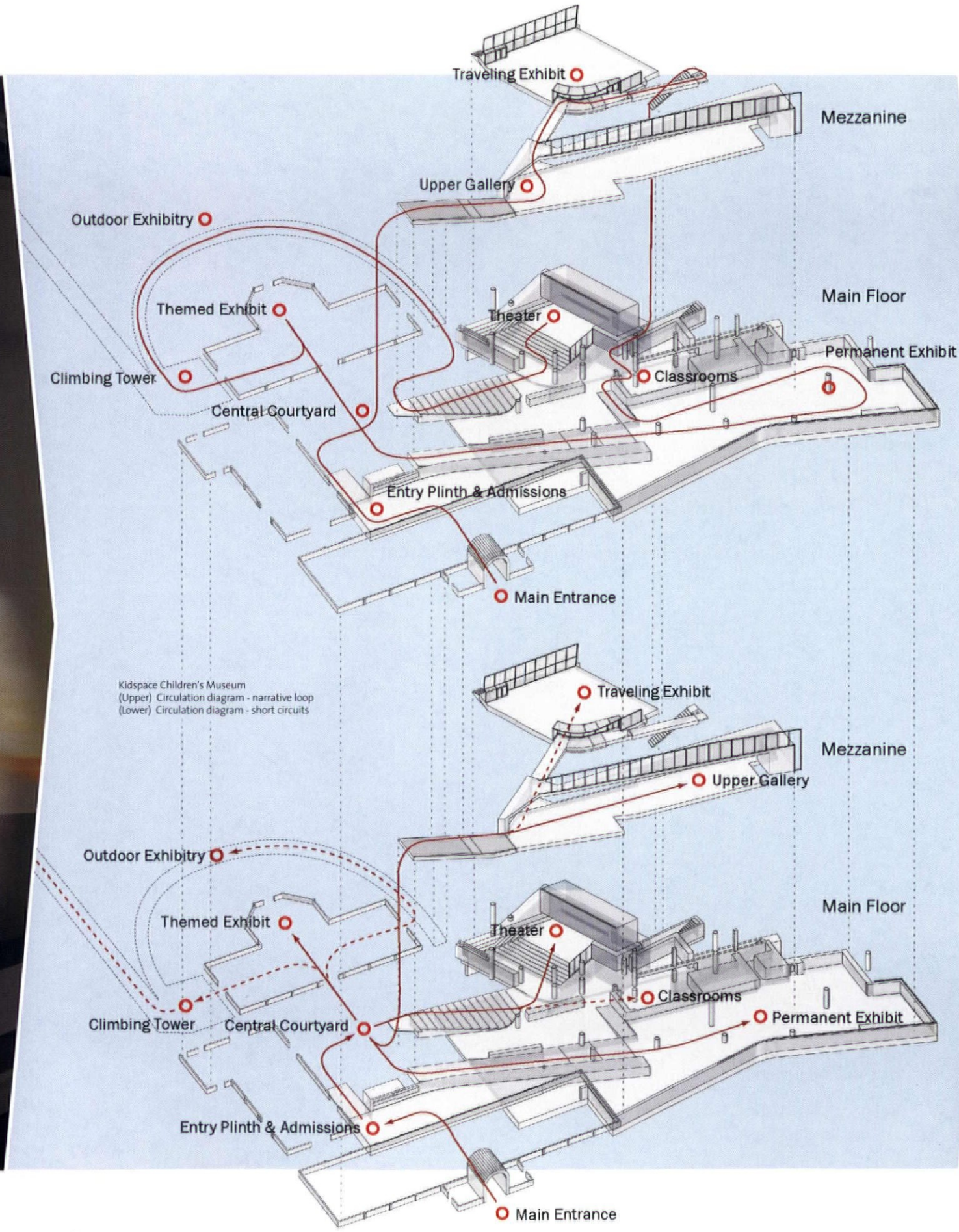
"Increasingly I have been interested in how you create a series of deep connections with these sites, their characteristics."

MM I think that's right. When I first began to think about this, I was still in undergraduate school. I was very concerned that many of the design/planning strategies at the time were being produced by working solely with the plan two-dimensionally, and there was a level of abstraction there from the actual characteristics of the place. You could make the argument that the technique was what was important, and that the actual context or site was really secondary and abstracted from that technique. In a sense, it was objective. I was interested in a subjective approach to working in the city. One way to do that was to begin to think about strategies that were being produced from eye level.





MoMA QNS
(Upper) View of the Main Lobby
(Middle) Arrival diagram
(Lower) View of the Roofsign from elevated 7 Train



Kidspace Children's Museum
(Upper) Circulation diagram - narrative loop
(Lower) Circulation diagram - short circuits

That started me into an investigation of perspective and very quickly moved to a way of thinking about perspective in a more filmic way of moving through space, rather than from a stationary or one-point perspective.

"The complexity is in trying to structure an experience through an extremely open, non-hierarchical, ordering system, which is antithetical to what most architecture tries to produce..."

Increasingly, I have been interested in how you create a series of deep connections with these sites, their characteristics. But do so in a way that doesn't mimic those characteristics; and at times be critical of them, radicalize and transpose them in some way that they become, if not contentious, apparent. And, in a project like MoMA, I think movement was doing that to a large extent. That building could not be seen in isolation. Its impact, influence, its constituency was much broader than that particular corner of the city, and that recognition was built into the DNA of the architecture.

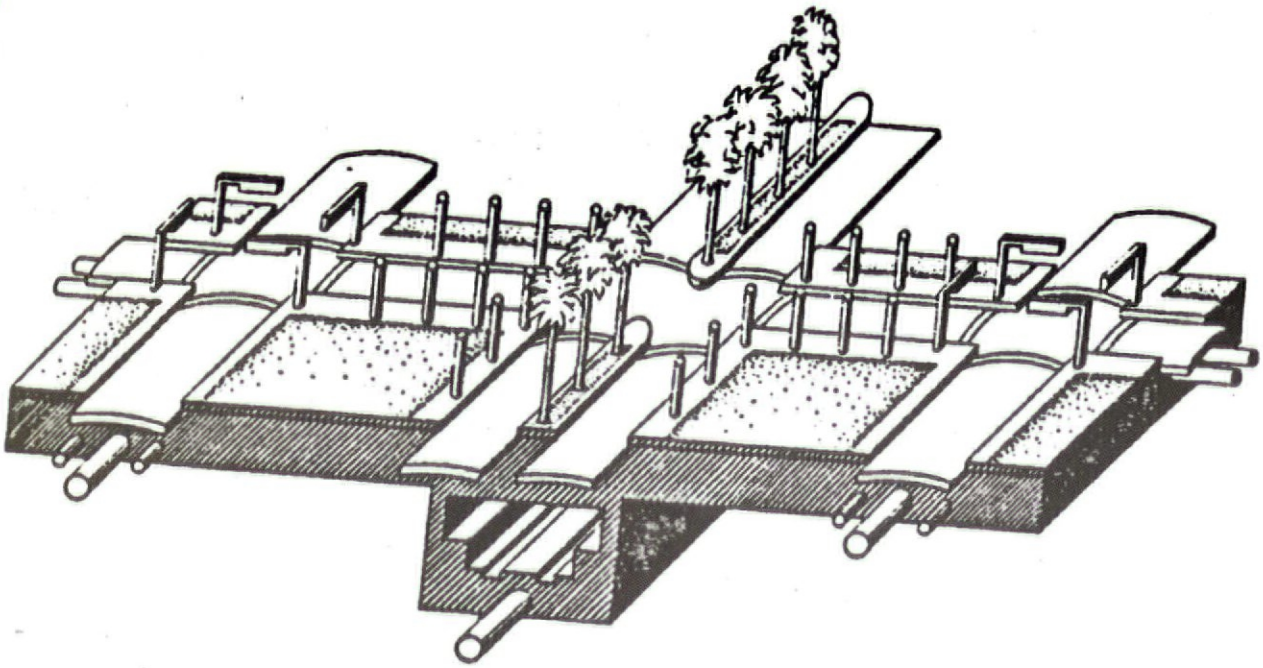
Many times these relationships are more subtle or ambient. It's one of the problems for me in representing any of our projects in photographs because the photograph is in many ways antithetical to the entire idea or ambitions of those types of relationships.

BC Before we stop, let's talk briefly about the Kidspace Children's Museum. You can't really have this discussion without talking about it and its educational mandate—and your recognition that movement could provide multiple armatures for learning.

MM I think that Kidspace, and to a certain extent MoMA, are really projects that dilineate the early work from where the work is going now, in terms of this relationship to movement. Kidspace had very specific site characteristics, qualities of form which had to do with the existing buildings that do play out in this issue though. But the most important thing there was a conceptual framework they were interested in that comes directly from Howard Gardner, a professor at Harvard, who has written extensively about what he describes as a theory of multiple intelligences, the idea that everybody, especially children, has particular styles of learning. But really different techniques of apprehension. That the problem in most educational systems is that there is a homogeneity, a least common denominator aspect to the way kids are educated, which comes from the social need to quantify and test, to create a datum that you can measure all students against, and which Kidspace is constitutionally opposed to. So what we were looking at in that building was both how you could provide for sequential experiences, a kind of narrative loop, and put together all of the individual experiences, but more importantly, provide a series of short circuits, short cuts and multiple possibilities for moving directly to the areas of content and areas with different types of learning engagement, like tactile learners, visual learners, audio learners. They would allow you to go directly to those areas which, in a way, best exemplify the way in which you learn and interact with information. The complexity there is you are trying to structure an architecture, you are trying to structure an experience through an extremely open, non-hierarchical, ordering system, which is antithetical to what most architecture tries to produce where you are trying to coalesce things around a much more identifiable and singular—hierarchical—ordering system. So there you really have the possibility of simultaneously extending to all these different areas which have a significant impact on form. ■

Los Angeles Boulevard REVISITED

INTERVIEW CONDUCTED BY JESSE BRINK



EIGHT X-RAYS OF THE BODY PUBLIC • DOUGLAS R. SUISMAN

Doug Suisman has been credited with opening the topic of the urban street to discussion among Los Angeles architects. That is to say, that he approached the subject, unlike Reyner Banham, with the idea of inciting action and affecting the built environment. Suisman's medium was a pamphlet, published under the auspices of the LA Forum, just over sixteen years ago. LA Architect visited with Doug Suisman on that recent anniversary to revisit the topics addressed in his book and see how they look in the twenty-first century.

JESSE BRINK **Let me begin by asking how the book originated.**

DOUG SUISMAN I think I started working on it in 1987, so I had been in LA for 3 or 4 years. I was finding my way, teaching architecture at USC. Any city that I've ever spent any time in I've studied the city. I came into architecture from looking at cities. I was thinking about how I wanted to focus my energies, and the street just emerged. It is a topic that allows me to pull together this crazy range of things that I was interested in. I could talk about architecture, I could talk about history, and I could talk about urbanism, movement, transportation, landscape, politics, society, and people's daily lives. It was rich, like a cauldron and everything was in it.

The LA Forum had a pamphlet series and Craig Hodgetts had done the first one, *Swimming to Suburbia*. I got a little money from the NEA to do something like the book. I was teaching, so I had a bit of a salary, time and resources. Then, I got offered a teaching job in Minnesota, for the fall and winter quarters, and that's where I really wrote and finished the book.

JB **What response have you gotten over the years?**

DS Over the years I will get calls from people who want copies. We only printed about 2,400, and they're gone. I've been Xeroxing them ever since. Teachers have been copying it for years. It's had another life like a Samizdat. I see it frequently in footnotes. Teachers tell me that they have used it in courses. It was enormously important for me, obviously. It's nice to that other people found it useful.

Alan Loomis very nicely gives me credit for bringing this topic to the table in LA. At that time the conversation was very much about individual buildings, about houses, about the boutiques and restaurants that Morphosis was doing. It wasn't that other people were thinking about urbanism, but they helped move discussion of the city's urban form into the domain, into schools. There was very little written about it. Obviously, I dedicated the book to Reyner Banham, his book was really the great book that talked about the form of LA. But the city has changed a lot since his experience with it.

JB **Early on in the book you define boulevards using three criteria. They are: arterial connections on a metropolitan scale; a civic and commercial framework; a filter to the surrounding neighborhoods. But today it seems that they are almost barriers to getting from one area to another: That traffic has made them impassable.**

DS You know, there was a lot of traffic back then. I think if you take the full 24-hour cycle, they still function very well as arterial connections. Not at rush hour, not on the Westside, but for long-range connections they still work. It's the freeways that have seen the greatest increase and clogging. And there's some spillover from that onto the Boulevards.

I guess I would say that there's simply shrinkage. I think that people's expectations of the distances they can go have changed. I think now it's more on the order of a few miles instead of 10 or 15 miles. I still think they use them that way. As the city expands there's a shrinkage, the medievalizing of LA, in a way, where people's sense of what's accessible shrinks because it's so painful to go long distances. My two examples are LA in the 1950s and Paris in the 1850s. My friend, urban planner Deborah Murphy, reminds me that, growing up here, when the freeways opened, the family would hop in the car and go to San Bernadino for dinner just because you could. It's very much what the TGV did for France. It's so much less about space, than time. The same thing happened with the boulevards in Paris. People would live their entire lives in their arrondisment and never leave. The boulevards opened up the city, so people were moving during the course of the day in ways that they had never done before. Certainly people's mental map was changed. The traffic here is doing the reverse of that. Downtown is becoming further and further away for those of us who live in Santa Monica. You can still get there in 23 minutes, but it can also take and hour and a half. It's the unpredictability that makes it painful. It impacts the way that you interact with the city.

People learn. There are certain patterns. It gets reduced to the word "traffic" and "traffic" makes it sound trivial. What I'm interested in is how movement affects our experience of the city and the way we live in the city. It has an amazing impact on behavior, on the economy, on the cultural and social life of the city. But I worry that people, when they definite it narrowly as "traffic" expect politician to fix that one problem. But it's about a way of life—why are people in all those cars? It's tied to a way of life. There is a fix, but for LA it's a really expensive fix.

JB **It would also such a profound cultural shift.**

DS The interesting thing is that ten years ago, there was a ton of money, there was so much money flowing from the Federal government

and there was so little competition—the second and third tier cities weren't in the game yet. But back then there was a problem of cultural resistance. Traffic was still not bad enough. The single-family bungalow lifestyle was reaching an apogee. There was no market for co-ops or condos or apartments. The image for such things, higher density, was slums-in-the-making, immigrant housing. Public transit itself was seen as just for the old, the young, the poor and the infirm. There was very little constituency, but a ton of money.

Now I think it's reversed. It's amazing the people you hear talking about public transportation. Even riding it. It's invading the middle class, an interesting mix who are choosing to live downtown or try public transportation. But now the money's gone. There's none at the Federal level and it's fiercely fought for. Every city wants a light rail system and the feeling is that LA's gotten its share. And everything is much more expensive and much more difficult now.

So, for me there are two issues. Where is the middle class of LA on this? Only when they care about movement systems beyond cars and traffic can we move forward. I think that the LA public is much better informed, is aware that we are maxed out on the streets. That's the good news. It's tough for politician's to lead on this topic because you can't force public transportation on people. In one way it will make traffic, in the transition, worse. We are in that transition from a totally car system to a hybrid, the form of which nobody knows.

JB You're very hopeful for the Redline, in 1989. Has it realized any of your expectations?

DS Well, it got truncated. You need to bring it at least to Bundy, to create a terminus, where people could park. If you could get it that far I think Westsiders would flock to it. The ridership would be enormous. I think that then you would create a constituency for public transit. I think that it would turn the tide. But it will be very difficult to get there, it would require incredible will. I'm actually hearing people in the City Council talking about it again. It's just so damn expensive. They've got to go so far before it has an impact. If it reaches Crenshaw, that will have some effect, to La Brea, to La Cienega will really help because you'll pick up Beverly Hills. But that's four miles at about $400 million a mile – that's $1.6, probably $2 billion right there. And where's that money going to come from?

JB You also present two developmental sequences in the book. One is the development of the urban form of Los Angeles from point, to line, to network (nets/strands). And the other is the change in typical building types from low masses, to larger masses with towers, to the separation of mass and tower. Do you see new forms taking shape, sixteen years later, at the ends of those two series?

DS Well, the funny thing is that as the traffic on the Boulevards has slowed down, the buildings have slowed down as well. I've been seeing a lot of buildings, recently, that are more complex, richer, more nuanced and more rewarding to experience on foot from the Boulevard. I think it's just happened without a whole lot of commentary. But you can see it throughout the region. I think that the buildings are getting more interesting and that they are functioning at a pedestrian speed as well. I'm not sure I see a particular typology emerge. I haven't really thought about it. But, my gut says that it's a more traditional street wall building, that's what comes back. That is, buildings like those downtown, and the Boulevards become more like old-fashioned urban avenues. That suggests that they are becoming more local and less arterial. A good example is Olympic Boulevard. The buildings that have come there are quite urbane and interesting, with buildings that occupy the street edge. I'm not doctrinaire about street wall. For me, the issue is that, at some point, you're either pedestrian oriented or car oriented. It killed me that the cathedral is put downtown and it has an underground parking garage and an ugly bus shelter dropped in front of it. And the city has still not put in a mid-block crossing. It's the little things that show you that we're still not there to have reached as a street-level urbanity.

JB Towards the end of the book you make a few specific recommendations, such as the modulation or pacing of buildings and parking, for the sake of exposing people to public spaces, as opposed to simply moving from the private space of the car directly into a shop or office building without experiencing the street. Do you see anyone taking this up?

DS Look at Disney Hall, a celebration of precisely what I don't want. I always use LAX as the model where you park across the street. What if you did that with Disney Hall, so you had to cross Grand Avenue, see the building and experience the avenue? People say that parking underneath is the only model you can sell. That may be, but there's no law that says that parking has to be internally connected to the building. You could still lead people from the parking onto the street before entering the interior of building. If it's raining maybe people should

"As the city expands there's a shrinkage, the medievalizing of LA, in a way, where people's sense of what's accessible shrinks because it's so painful to go long distances."

have to take out their umbrellas. This is where a cultural mindset gets in the way. This is a convenience society.

When you are looking at district versus destination parking, it could be very LA to say, "I'm going to the Grand Avenue district." Like the Third Street Promenade. They have twelve different choices for parking and nobody really cares which one they use. Old Pasadena works that way as well. People may say, "It doesn't matter, look at how many people Disney Hall has brought down there." But, there are still plenty of times that Grand Avenue is as dead as ever. There are no shops near Disney Hall, but there could be if you put hundreds of people on the street. Look at New York's theatre district. Even when people drive in from New Jersey, they still pass 60 or 70 businesses between the parking lot and the theatre. That's how that economy works. If the parking were in the theatre, businesses would disappear.

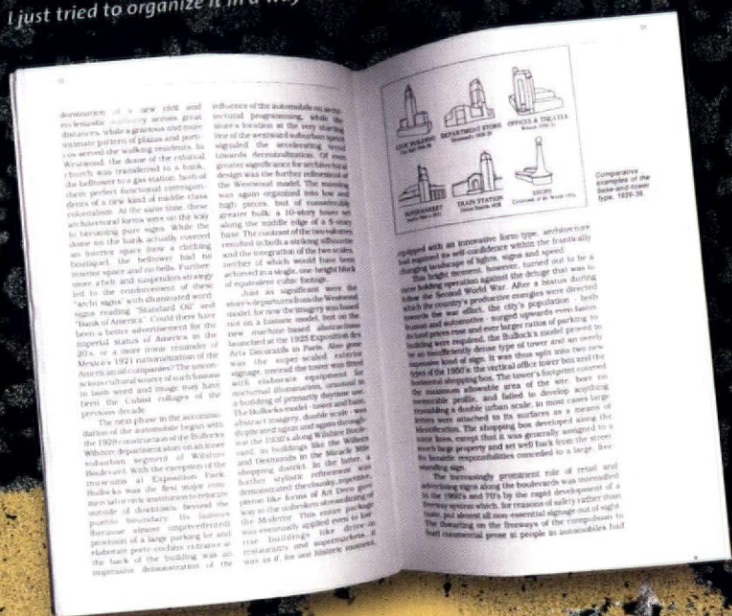
JB In the Introduction, you wrote that, "Until we are explicitly relieved of the responsibility, the guardianship of the public environment ought to be the architect's highest calling." Have you seen LA's architects playing their part as public stewards?

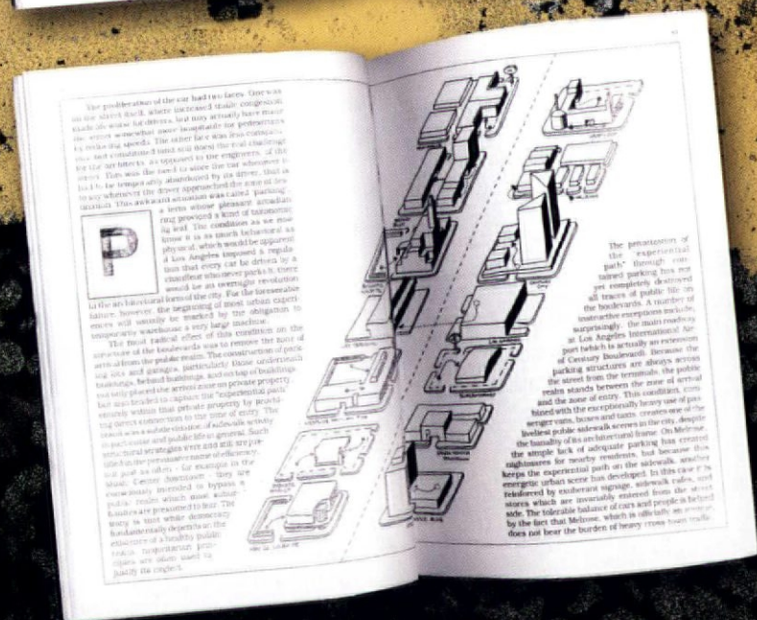
DS I think that the whole profession is on board. SCI-Arc moved downtown. Thom Mayne's LA Now series opened the dialogue up further. The more research and discussion the better, generally speaking. The real test is whether the pubic is involved in these discussions, and I think recently they are. No one expected this of Angelenos 10 years ago. I think the level of design has gone way up in LA, which is very exciting. It is more urbane and oriented towards street experience. From a professional side, I'm very encouraged. But the political structure still concerns me. The lack of strong region government leaves no one in charge. And I don't know where the money comes from. I think that Antonio Villaraigosa has the ability to push us to the next level. About that I'm optimistic. ■

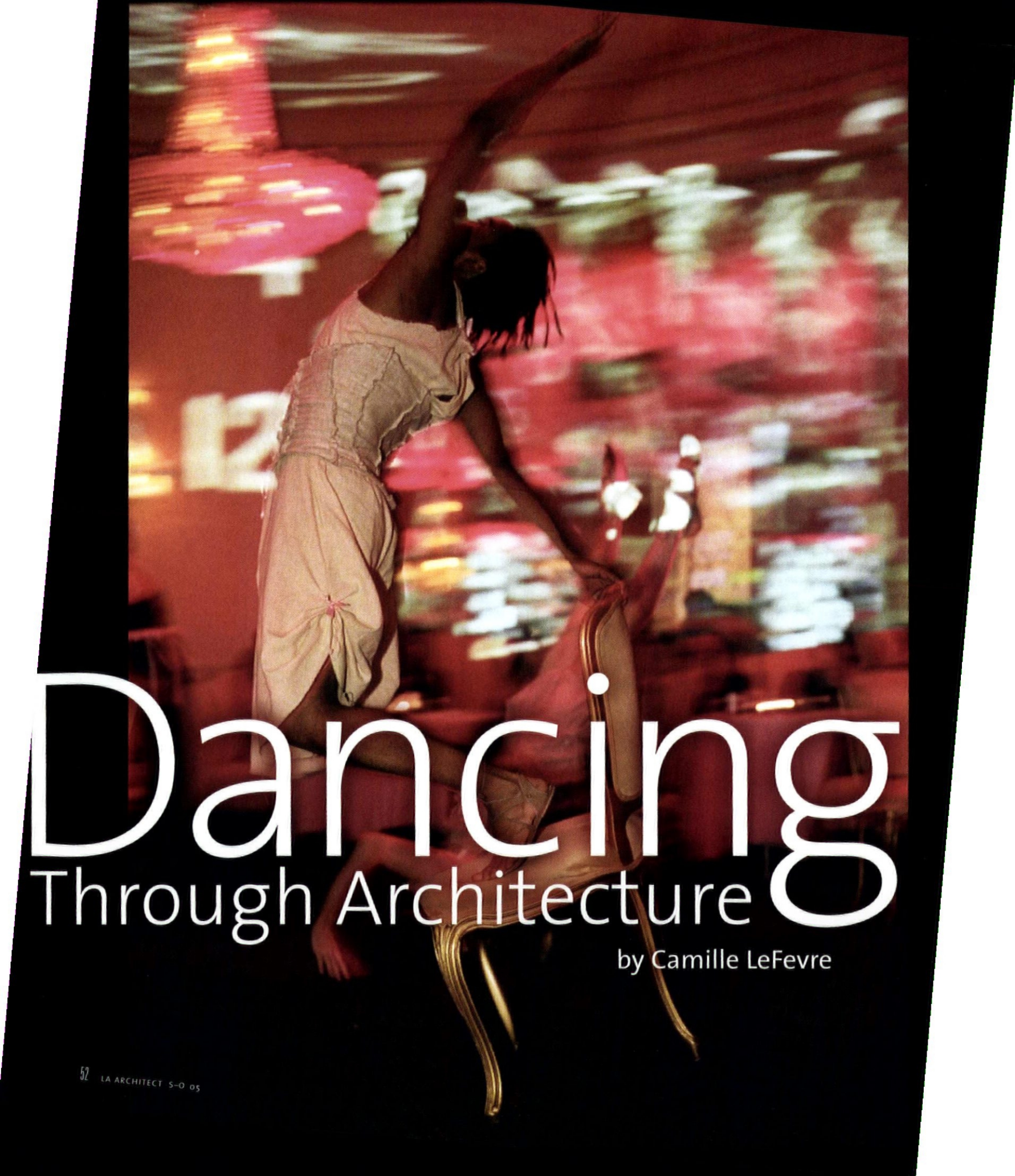
1989 → 2005

"This was very much a handmade thing—on a Mac II with one of the first laser printers and PageMaker. It was word and image, and desktop publishing allowed you to craft it yourself.

I remember just trying to think of the themes. I had a garage with a lot of wall space and I organized it as eight panels, gathering material underneath the titles, the 8 x-rays. It's somewhat chronological—it has a kind of chronology to it. But, I don't remember exactly how the structure emerged. I just tried to organize it in a way I could manage."







Dancing Through Architecture

by Camille LeFevre

A Hunger Artist, *presented in April, 2004, at Hollywood's fabled Perino's Restaurant, designed by architect Paul Williams. Following the performance, the building was demolished to make way for Perino's Apartments.*

Photos by Paul Antico

"Architects create spaces for people, spaces that were once animated but have been abandoned. So we come in and animate them a little differently than was originally intended." —Heidi Duckler, Artistic Director, Collage Dance Theatre

The night before its demolition, Perino's Restaurant was overbooked with patrons desiring a last look. The once-swanky, pink and peach-colored supper club on Wilshire Boulevard, designed by architect Paul R. Williams and built in 1932, had long stopped dishing up Italian cuisine to Cole Porter, Bugsy Siegel and Frank Sinatra. The restaurant had been closed for 20 years, except to movie and television shoots. But on its last night, Perino's hosted the site-specific dance performance, "A Hunger Artist (after Franz Kafka)," by Collage Dance Theatre (CDT).

Dancers crawled, slid and walked down the bar as the "bartender" lamented his girlfriend's eating disorder and a chanteuse warbled phrases from Kafka's story. In the once ornate ballroom, more dancers were engaged in an endurance marathon of swing, polka and ballet duets that reflected both the lasting power of the dancers and the building in which they were performing. In the dining room, patrons seated in each booth were treated to mini performances—magic tricks, the making of egg-salad sandwiches, short dance solos—before the dancers, carrying waiter trays, transformed the center of the room into a swirl of fluid movements, circular runs and breathless lifts.

"It's such a natural connection, dancing in these historically significant, but almost forgotten buildings," artistic director Heidi Duckler says. "Architects create spaces for people, spaces that were once animated but have been abandoned. So we come in and animate them a little differently than was originally intended." Her site-specific dances, however, do far more than simply re-animate spaces by having performers in them. Duckler is one of a few choreographers in the United States who eschew the traditional proscenium stage and instead create works that are inspired by, created within, reflective of and therefore integrally connected to a specific place.

A native of Milwaukee, Wisconsin, Duckler and her husband, developer Dan Rosenfeld, moved to Los Angeles in 1980. After earning her MFA in choreography from UCLA, Duckler formed CDT in 1985. She began creating dances throughout Southern California in such unconventional locations as a Laundromat,

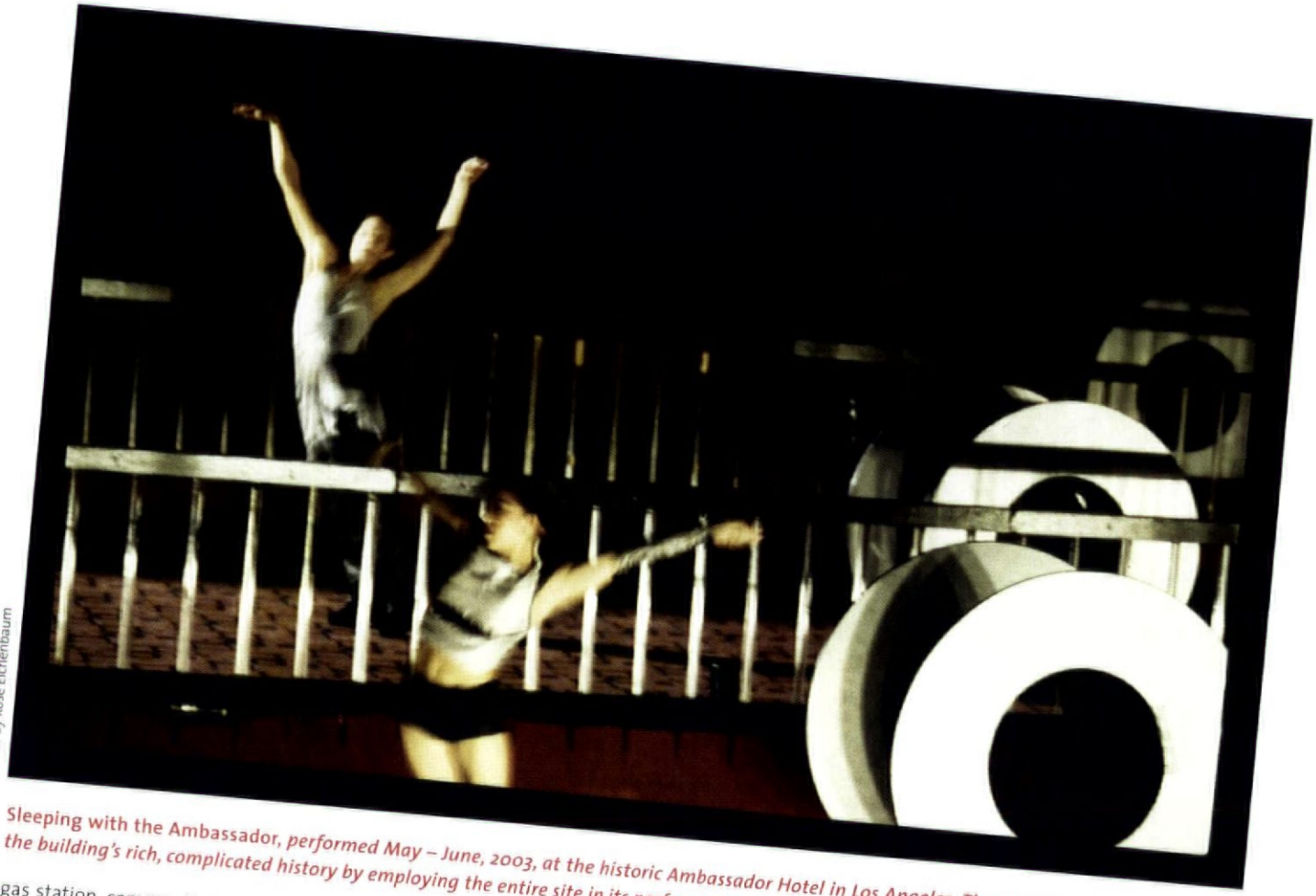


Photo by Rose Eichenbaum

Sleeping with the Ambassador, *performed May – June, 2003, at the historic Ambassador Hotel in Los Angeles. The company sought to explore the building's rich, complicated history by employing the entire site in its performance.*

gas station, community swimming pool and locker room. In the last five years, she's trained her sights on Los Angeles' more architecturally significant and endangered structures, choreographing multidisciplinary works that plum the history of these sites with tremendous depth, wit and emotional resonance. In addition to Perino's, recent works have occurred in the Ambassador Hotel, designed Myron Hunt with later adjustments by Paul R. Williams ("Sleeping with the Ambassador"), the Herald Examiner Building, designed by Julia Morgan ("Cover Story"), the Subway Terminal Building by Schultze and Weaver ("subVersions") and the Lincoln Heights Jail ("Most Wanted").

Through her site-specific dances, Duckler creates a portal through which audiences can experience these sites with fresh perspective. "A lot of people come to see Heidi's work because they really want to see the building," says Chris Stanley, CDT dancer and rehearsal director. In fact, the performances are often billed as the last opportunity to get inside the building before it's gone. "But people walk out having had a wholly different experience than one they expected," Stanley continues. "They came to see the old building, but end up loving the show."

Much contemporary writing on postmodernism and space references Fredric Jameson's "crisis of historicity"—the declining interest in and attention to the multiple layers of history in urban places. The commercialization of urban space, theorists argue, is creating a flat, featureless landscape of placelessness; a shiny simulacrum of superficiality. Los Angeles—the ultimate simulacra with its industries of fantasy, culture of celebrity and continuous sprawl—is the oft-cited exemplification of such spatial amnesia. In her book *The Power of Place*, Dolores Hayden also uses Los Angeles as an example, but of the necessity to re-inscribe places with the strata of their messy, incongruous, lived pasts. Duckler's site-specific dances do just that.

"Mother Ditch: A Celebration of Wilderness Found in a River Abridged," which occurred in a concrete ditch through which the Los Angeles River flows, incorporated "found talent" from nearby Atwater Village, descendants of the Gabrieleno Indians (the tribe that originally settled the site), and text projected on the concrete piers that once supported a Red Trolley Line Bridge. In the haunting "Sleeping with the Ambassador," a "Secret Service man" patrolled the perimeter of the swimming pool (a nod to the Robert F. Kennedy assassination); shop windows showcased a dancing barbershop quartet and hands fondling jewels; a starlet cavorted on top of black Cadillac; the "rich and famous" slunk through Sammy Davis Jr.'s Cocoanut Grove; and dancers in pajamas dove over and under couches in the hotel lobby.

In other words, Duckler excavates the reality behind Los Angeles' glittery postmodern façade by revealing aspects of a site's cultural matrix of architectural, political, economic and social history in her dances. "Whether architecturally or culturally significant, they really speak to their time," Duckler says of her locations. "Right away, when you enter the site, you start to imagine what happened there. That's really fertile territory for me. I start peeling the onion, the layers of stuff that slowly are uncovered as

Photo by Stefano Paltera

Photos by Paul Antico

we begin to work in the site." What's revealed isn't always pleasant—worm-infested river water, asbestos-filled rooms, rats in the subway catacombs; but Duckler and her dancers forge on, undaunted.

While each dance is made specifically for its site, elements of the creative process remain the same. "I try to get to know the neighborhood and do as much research as I can ahead of time," Duckler explains. "Before I develop any choreography, I walk through and map the site, and decide where the audience will be. The real core and themes of a performance come from my getting a feel for the physical space and its history—who lived there, what happened within those walls. Often, a particular architectural detail or historical facet will inspire some aspect of the choreography. All the things that happen to us while we're 'living' at the site find their way into the work, as well."

Duckler's choreography may blend ballet, modern dance, social dance, even hip-hop moves in order to explore "the relationship between the body and the building, the body and space, the body and memory," she says. In creating a new work, Duckler also teams with her sister, writer Merridawn Duckler, on the script and text, as well as with musicians, filmmakers, set designers and actors. Moreover, for Duckler, the audience is a collaborator. Whether people interact with her as the Perino's host, are schooled in performance techniques at the Ambassador Hotel (in a reversal of the traditional spectator/performer dichotomy, the audience ends up on stage in the Cocoanut Grove), or are fingerprinted in the Lincoln Heights Jail, each audience member participates in the performance. As a result, they experience a personal, intimate connection with the site.

"One of the thread lines through my work is audience involvement," Duckler says. "Site work takes away the boundaries in place at a traditional theater. That means the audience is no longer passive. People have to think for themselves, actively participate in the performance, be in the moment." On occasion, someone will walk out. But for the rest of the audience, Duckler creates once-in-a lifetime adventures; new layers on the palimpsest of memory embedded at the site.

CDT's most recent work, "In Case of Love, Break Glass," left the horizontal plane to tackle the vertical realm of a fire escape outside the Emser Tile Building. "In LA, there's a big disparity between private and public space. It's mostly driven by the fact that we're in cars, these little isolated spaces, all day long," Duckler says. "The scale of this piece, with the dancers moving up high and the audience standing below, spoke to that lack of emotional connection."

Her next work, scheduled for October 2005, will delve into the history of a former synagogue in Boyle Heights that was purchased by the Mexican consulate in the 1930s and now serves as a Latino community center. Over time, Boyle Heights has been home to shifting populations of Jewish, Japanese and Latino immigrants, and the work will probe ideas of public space and identity, the sacred and profane.

"A building stays where it is, but time washes over it as people move on," Duckler says. "Our dances bring people back into these sites and infuse them with an energy only dance can provide. There's a little bit of call and response among the performers, the audience and the building. Which only makes sense because architects deal with bodies, and choreographers deal with space. It seems like there should be more of this kind of thing going on." ■

"One of the thread lines through my work is audience involvement. Site work takes away the boundaries in place at a traditional theater. That means the audience is no longer passive." —Heidi Duckler, Artistic Director, Collage Dance Theatre

Not an Entrance, *commissioned as part of the ScienCenter's Centennial of Flight Festival, performed in November, 2003. This performance, on the atrium escalator of the Museum of Flight, sought to overcome rigid ideas of dance to create a work suggesting freedom and escape.*

PROJECT CREDITS

Project | Hard Rock Chapel
Location | Las Vegas, Nevada
Designer | Callas + Shortridge Architects

Project Team
Principals-in-Charge | Barbara Callas, Steven Shortridge
Team | David Spinelli, Robert Fabijaniak
Computer models | Robert Fabijaniak
Paper models | David Spinelli, Robert Fabijaniak

Project | Firefighters Memorial Competition
Location | Wooster, Massachusetts
Designer | E4 Architects

Project Team
Principal | Ned Engs
Team | Audrey McEwen, Jon Gaiser

Project | Perth Amboy High School
Location | Perth Amboy, New Jersey
Designer | Tighe Architecture

Project Team
Team | Patrick Tighe, Nick Hopson, Jason Yeager, Diana Oceguera, Joe Dangaran

Project | Bath House and Pool Facility for County of Los Angeles
Location | Cerritos, California
Designer | Aleks Istanbullu Architects, AIA

Project Team
Principal | Aleks Istanbullu, AIA
Project Manager | Sanjiv Bajaj
Construction Manager | David Senft
Designer | Gabriel Zamora
Structural Engineer | CTW Engineers
M/E/P Engineer | Donlite & Associates
General Contractor | MTM Construction, John Moon
Photographer | Tom Bonner

Project | Denver International Airport Canopy
Location | Denver, Colorado
Designer | Leo A. Daly, Architects

Project Team
Associate Architect | KT Architects, P.C.
Electrical Engineer | The Szynskie Group, Inc.
Mechanical Engineers | BCER Engineering, Inc.
Civil Engineers | S. A. Miro, Inc.
Wireload Analysis | Rowan Williams Davies & Irwin, Inc.
Fire/ Life Safety | Rolf Jensen & Associates, Inc.
Cost estimating | O'Connor Construction Mgmt, Inc.
Acoustic Engineers | David L. Adams Associates, Inc.
Graphics | Apple Design, Inc
Photographer | Ooms Studios

Project | Tadashi Warehouse
Location | Los Angeles, California
Designer | (M)Arch.

Project Team
Team | Todd A. Erlandson, AIA, Sherry Hoffman, Sophie Smits, Sarah Peltzie, Justin Lui
Structural Engineer | C. M. Peck Consulting
M/E/P Engineer | Storms and Lowe
General Contractor | Monroe Construction
Photographer | Peter Valli

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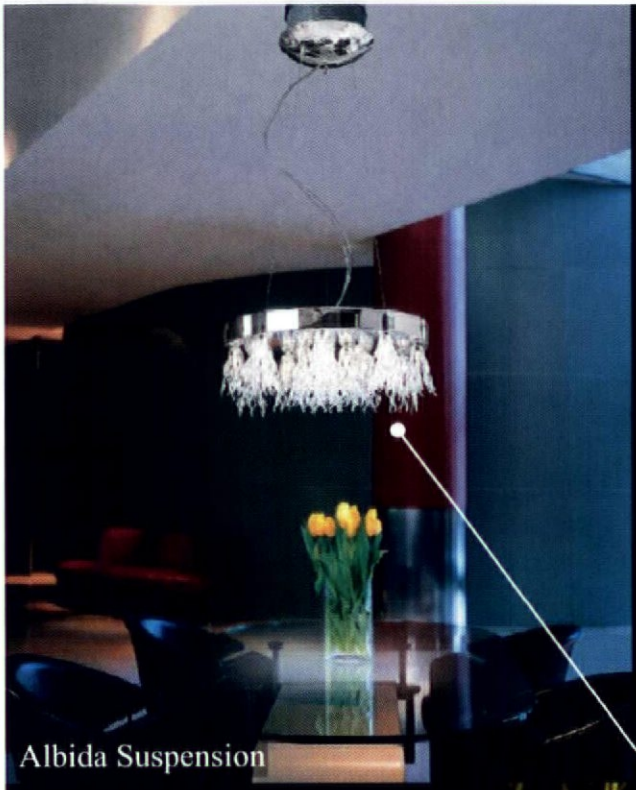

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PROJECT CREDITS

Project | Ruth S. and A. William Holmberg Pedestrian Bridge
Location | Chattanooga, Tennessee
Designer | Randall Stout Architecture, Inc.

PROJECT TEAM
Design Principal | Randall Stout FAIA
Team | Cindy Bush, Jerry Chao, Sandra Hutchings, John Murphey, Rashmi Vasavada, Ian Collins
Architect of Record | Derthick, Henley & Wilkerson Architects
Landscape Architect | Hargreaves Associates, Urban Designer
Structural Engineer | John A. Martin & Associates
Structural Engineer of record | Bennett & Pless
Lighting Consultant | LAM Partners, Inc.
General Contractor | Vega Corporation
Photographer | Tim Griffith
Additional Photography | Randall Stout, Sandra Hutchings

Project | "Los Angeles Elevated"
Location | Los Angeles, California
Designer | LEAN Arch

PROJECT TEAM
Principal | James R. Meyer
Team | Wayne Childs, AIA, Vera Stevanovic-Hetcel, Branislav Hetcel

Project | SCI-Arc Café
Location | Los Angeles, California
Designer | Griffin Enright Architects

PROJECT TEAM
Principals | John Enright, Margaret Griffin
Project Architect | Matthew Gillis
Team | Travis Russett, Tyler Meyr, Lester Way, Clara Kim, Kurt Neiswender, Ray Shapiro, David Osterday
Structural Engineer | Gilsanz, Murray, Steficek LLP

Project | San Bernadino Valley College
Location | San Bernadino, California
Designer | Steven Ehrlich Architects

PROJECT TEAM
Design Principal | Steven Ehrlich, FAIA
Principal-in-Charge | Thomas E. Zahlten, AIA
Project Team Captain | Whitney Wyatt
Team | George Elian, Noreena Manio
Executive Architect | Thomas Blurock & Associates

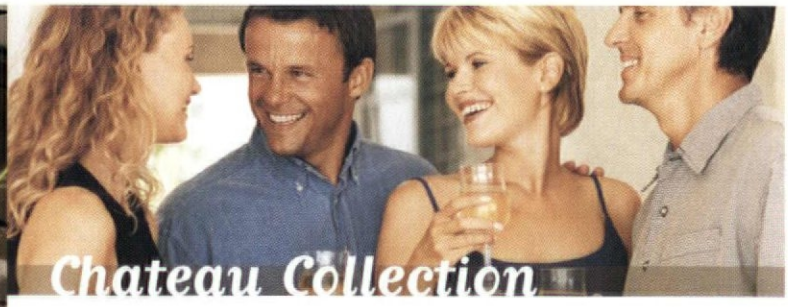
PROJECT TEAM
Team | Thomas Blurock, FAIA, Kevin S. Fleming, AIA, Thomas R. Moore, AIA, Jen Tzeng, Karen Macintyre
Structural Engineer | Arup
Mechanical Engineer | Fundament & Associates, Inc.
Landscape Architect | EDAW, Inc.
Construction Manager At-Risk | Bernards Bros.

Project | Beverly Hills Bridge
Location | Beverly Hills, California
Designer | Wolf Architecture

PROJECT TEAM
Principal Architect | Harry Wolf, FAIA
Team | Jon Frishman, Design Architect
Structural Engineer | Guy Nordenson

Project | Ballona Park Promenade
Location | Los Angeles, California
Designer | Mia Lehrer + Associates

PROJECT TEAM
Team | Mia Lehrer, Esther Margulies, Michael Major
Civil Engineer | Psomas
Developer | Playa Capital Company LLC



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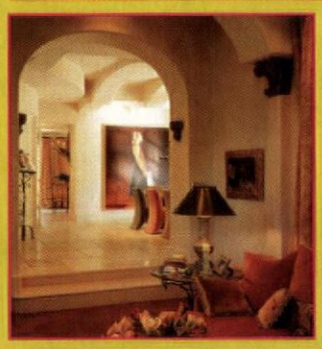

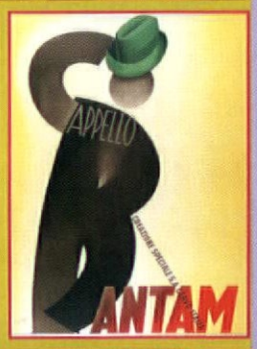

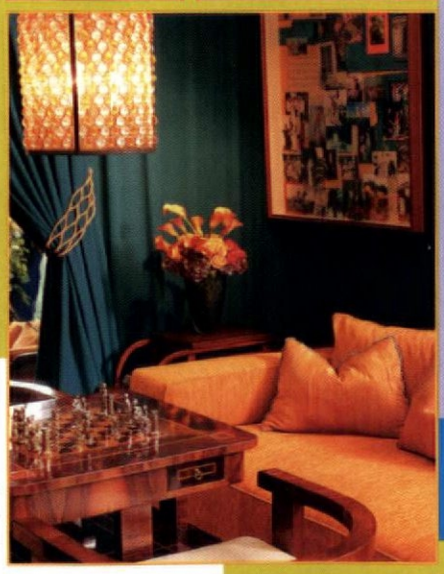

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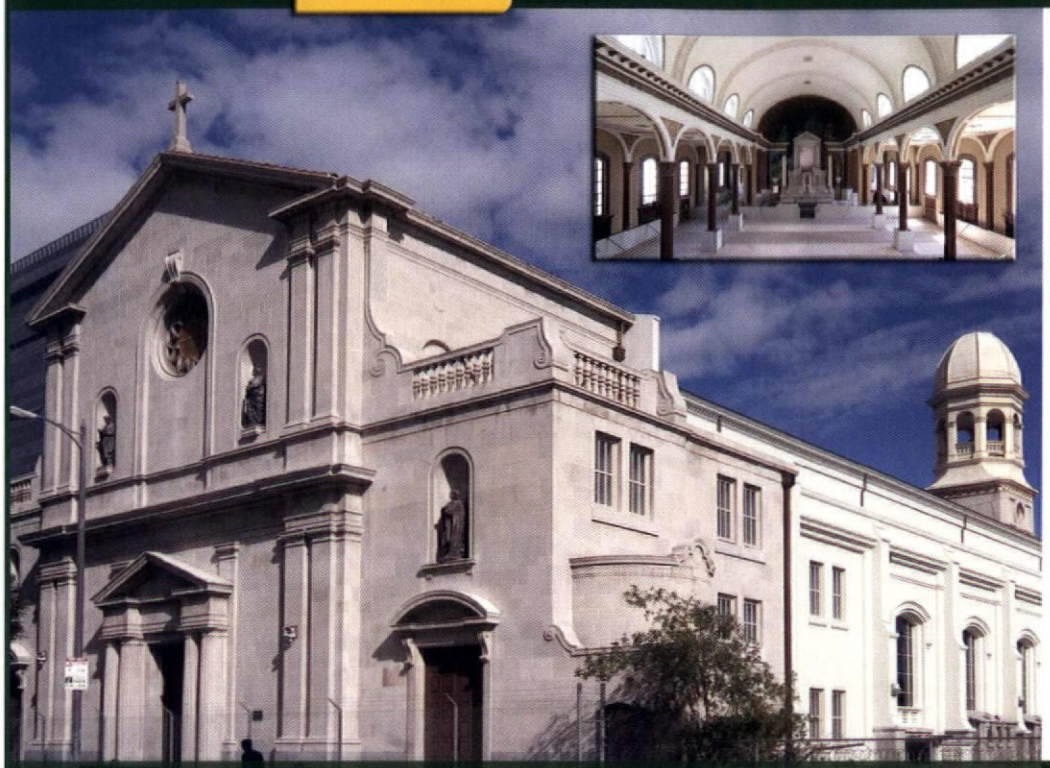

PCL is proud to announce the newest project to join the downtown Los Angeles landscape – the Vibiana Arts Project.

Condemned since the Northridge earthquake, the historic Vibiana Cathedral required major renovations, as well as a seismic retrofit. PCL's Special Projects Division undertook this exciting project, restoring the 1880 structure to its former glory. In fact, PCL provides a range of services on smaller jobs, as little as $20,000, including tenant improvements, seismic retrofits, parking structures, new construction and light civil.

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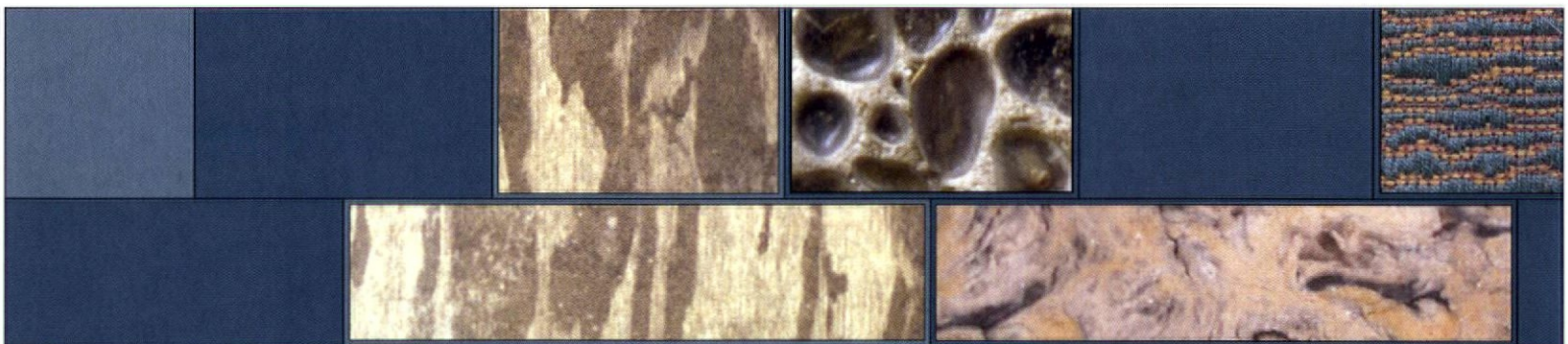

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LECTURES ARE FREE AND OPEN TO THE PUBLIC AND BEGIN AT 7 PM.

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FALL LECTURES

10.27 **DOUGLAS GAROFALO**

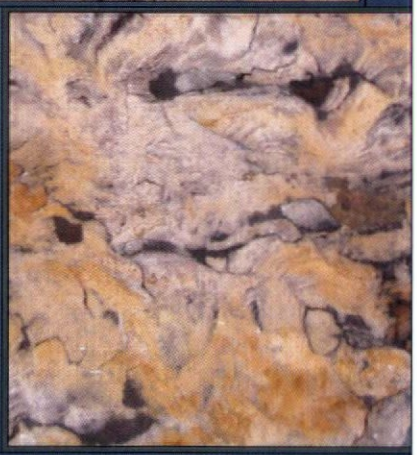
FAIA, ARCHITECT, PRINCIPAL

GAROFALO ARCHITECTS, CHICAGO

11.10 **EVA MADDOX**

FIIDA, ASSOC AIA, LEED AP, DESIGN PRINCIPAL

PERKINS + WILL / EVA MADDOX BRANDED ENVIRONMENTS, CHICAGO



THE ARCHITECTURE/LANDSCAPE/INTERIORS DEPARTMENT OFFERS A SYNTHETIC CURRICULUM OF THE SPATIAL DESIGN FIELDS.

9.10 — **ARE Seminar: Building Technology** with Dean Vlahos, AIA, 9:00 am – 1:00 pm. Contact AIA/LA for more information: www.aialosangeles.org or 213-639-0777.

9.16 — AIA/LA Interior Architecture Committee presents the **8th Annual Design Meets Los Angeles: Mardi Gras Madness!** The event includes a silent auction of original artwork by local designers, cocktails, hors d'oeuvres & entertainment. Tickets are available for $100 per person. No tickets will be available at the door. Location: Wallis Annenberg Building, California Science Center, Los Angeles, from 7:30 – 11 pm. For more information, please contact 213-639-0777, box 78 or email interiors@aialosangeles.org

9.22 — YAF Presents the next **New Beginnings Panel.** Address: 3780 Wilshire Blvd, Suite 800, Los Angeles, 213-639-0777. Free for AIA/LA Members; $10 for non-members.

9.24 — **ARE Seminar: Site Planning/Site Design** with Robert Sawyer, AIA of Elemental Designers, 9:00 am – 1:00 pm. Contact AIA/LA for more information: www.aialosangeles.org or 213-639-0777.

10.19 ▸ 10.23 — **The Frank Lloyd Wright Building Conservancy's** annual conference, at the Biltmore Hotel, brings together noted scholars, Wright building owners, original Wright apprentices, authors and enthusiasts to share lectures, tours and exclusive social events in architecturally inspiring environments designed by Frank Lloyd Wright, Neutra, Schindler, Lloyd Wright and others. There will also be citywide "Fringe Festival" event celebrating the first ever City of LA Architectural Month week with tours, lectures, exhibits, films and more. Contact the FLW Building Conservancy for more details: 312-611-5500 or preservation@savewright.org.

10.21 — Deadline for signed **Fellowship** submittals to be postmarked. See www.aia.org/awp_fellowship for submission details.

10.27 — The **2005 AIA/LA Design Awards Gala** will be held on Thursday, October 27, 2005 at Cisco Brothers' award-winning Los Angeles Design Center in South Los Angeles, designed by John Friedman Alice Kimm Architects. The program showcases not only the winners of the Design Awards and Next LA but also the Presidential Honorees, selected by our Board of Directors. The cocktail-attire affair begins at 6:00 pm with a networking reception, flowing into a dynamic multimedia awards program. For tickets & information please call 213-639-0777 or email info@aialosangeles.org.

Restaurant Awards

For the first time ever, AIA Los Angeles has honored the innovation coming out of the city's thriving restaurant scene with the 2005 Restaurant design Awards. With the help of an esteemed jury that included Jonathan Gold of *LA Weekly*, Babara Lazaroff, Steven Ehrlich, AIA and Noreen Morioka of Adams Moriokoa, AIA Los Angeles is proud to announce and congratulate four winners of the restaurant design awards, for their excellent contribution to Los Angeles restaurant design.

The winners are as follows:

Café R&D | Architect: Lorcan O'Herlihy; Owner: Houston's Restaurants.

ESRI Campus Pavilion | Architect: Armantrout Architects; ESRI, Owner.

Geisha House | Architect: Gary Hunt of Tag Front Architects; Owner: Dolce Group.

Patina | Architect: Hagy Belzberg of Belzberg Architects; Owner: Joachim Splical.

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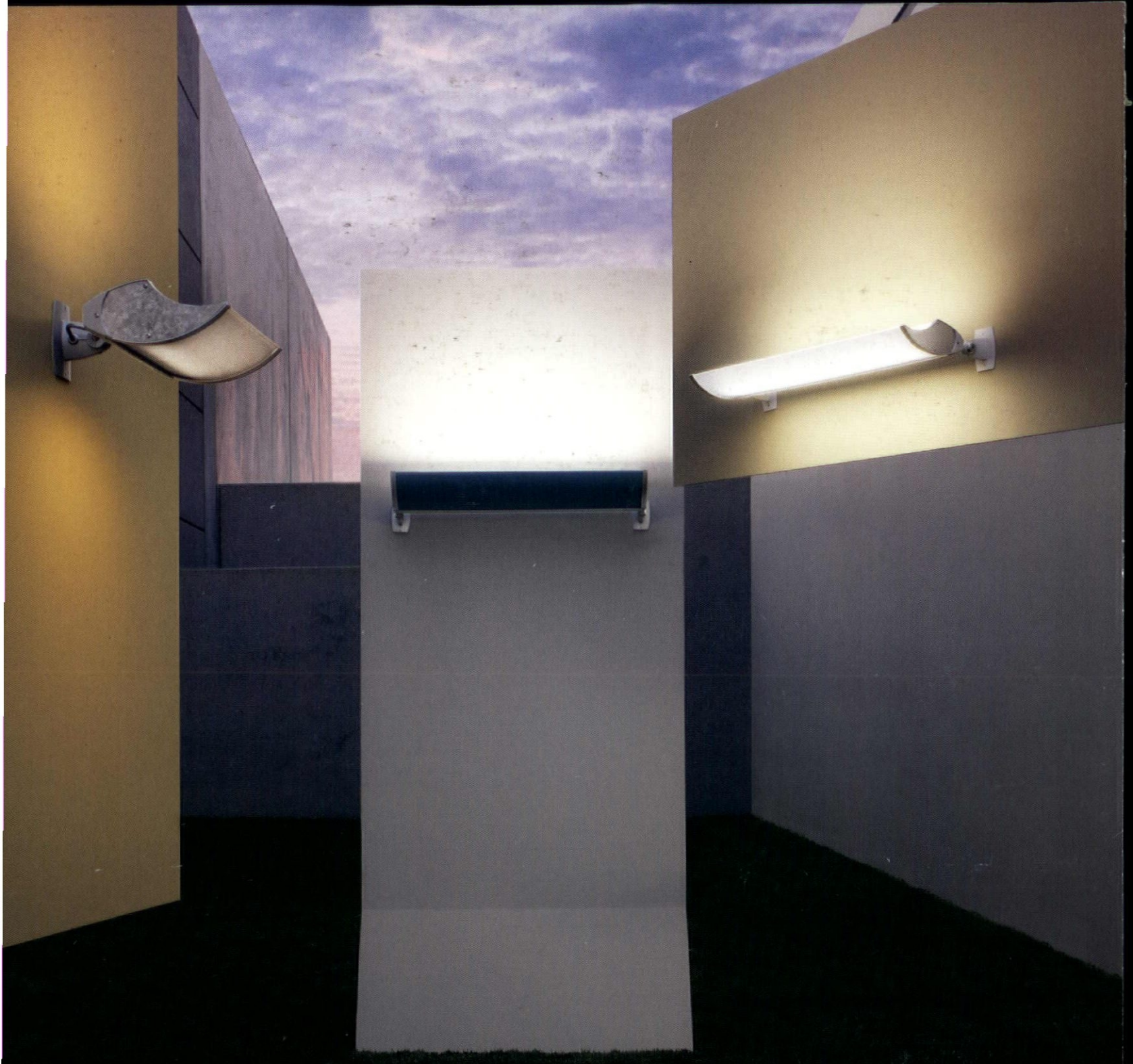

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